

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

APRIL 1968

50¢ PER COPY



Our
20th
year

LEE HELSEL · BRUCE JOHNSON
EARL JOHNSTON · ARNIE KRONENBERGER
The MANNING SMITHS · The OSGOODS

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For callers, Lee Helsel will conduct a special callers' course for those interested in this phase of the activity. (See page 74.)



For free, illustrated brochure, write:

Sets in Order, Vacation,

462 North Robertson Boulevard, Los Angeles, Calif. 90048.



("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Our regular caller at our club, Dan Stumbo, has been showing us your magazine and the listings that it contains of places and times that certain dances are held. We were interested to find out more about this, especially for the summer months, as our club dances all summer (as few in this area do) and we would be happy to have visitors.

Could you please send us more information about these listings and the possible cost?

Jim Fanton, Haneaye Falls, N.Y.

Sometime in the spring, **Sets in Order** usually runs a list of summer dances as one of its services to the dancing public. There is no cost for this listing; just send in the complete information on time and place, with a telephone number for contact. Anyone else who will be having summer dances open to visitors is invited to send us the same information at once. — Editor

Dear Editor:

... We have been subscribers to **Sets in Order** for about 6 years, since we started western square dancing, and wouldn't be without it. It makes the country seem smaller and the square dancing picture more friendly...

George Betlem
Spencerport, N.Y.

Dear Editor:

I have received my first issue of **Sets in Order** magazine. It contains a lot of wonderful reading and leaves nothing to be desired in a square dance magazine.

Lloyd Lewis, Sr.
Minneapolis, Minn.

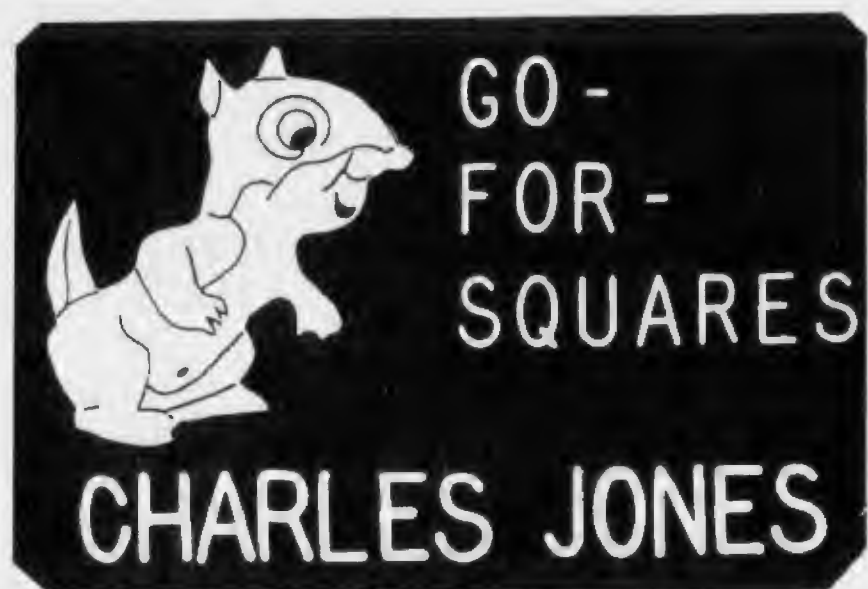
Dear Editor:

My new Jumbo Year Book came last week and I like it so well I used it as a gift. Now I miss it, so enclosed please find a check for which rush another copy.

I would like to compliment you also on your monthly section, "On the Record" in **Sets in Order**. I particularly appreciate your including

(Please turn to page 46)

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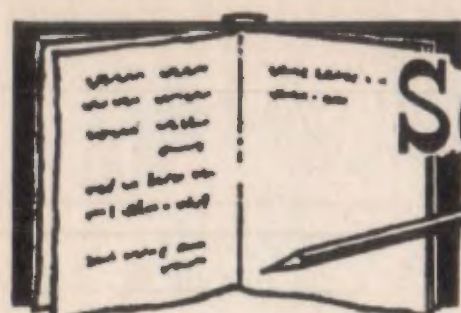
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VIA

**FOR INFORMATION WRITE:
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LOS ANGELES, CALIF. 90048**



Canadian Pacific **AIRLINES**



Square Dance Date Book

- Apr. 5-10th Ann. Funstitute
Rhythm Rounders, Salt Lake City, Utah
- Apr. 5-6-5th Ann. Forest City S/D Festival
New Centennial Hall, London, Ont., Canada
- Apr. 5-6-15th Ann. Alabama Jubilee
Municipal Audit., Birmingham, Ala.
- Apr. 5-6-Southwest Kansas S/D Festival
City Audit., Dodge City, Kansas
- Apr. 6-Duck 'n' Dive Guest Caller Dance
Rolla, Mo.
- Apr. 6-Prairie Schooners Jamboree
Base Shilo, Manitoba, Canada
- Apr. 6-Rainier Council Spring Festival
University Puget Sound Fieldhouse
Tacoma, Wash.
- Apr. 13-Ogden Area Assn. Election Dance
Bonnevillie Elem. School, Ogden, Utah
- Apr. 19-20-4th Ann. Kans. Assn. S/D
Jamboree, Sports Arena, Hutchinson, Kans.
- Apr. 19-20-13th Ann. Whirlaway S/D
Convention, Convention Center, Las Vegas,
Nev.
- Apr. 19-21-Springtime-in-Kentucky Festival
Fair & Exp. Center, Louisville, Ky.
- Apr. 20-Duck 'n' Dive Guest Caller Dance
Rolla, Mo.
- Apr. 20-All Nighter Dance
Promenade Hall, Crown Point, Ind.
- Apr. 20-Country Cousins 3rd Anniv. Dinner-
Dance, Standard 25D Recr. Bldg., Coalinga,
Calif.
- Apr. 20-8th Ann. Akron Fed. Spring Festival
Univ. Memorial Hall, Akron, Ohio
- Apr. 20-Guest Caller Dance
Hayloft, Asbury Park, N.J.
- Apr. 21-6th Ann. Promenade Jamboree
Sports Arena, Toledo, Ohio
- Apr. 26-27-20th Ann. Gateway to West
Festival, Exposition Hall, Belleville, Ill.
- Apr. 26-28-9th Ann. New England S/D
Convention, Pittsfield, Mass.
- Apr. 26-28-2nd Alaska State S/D Festival
Juneau, Alaska
- Apr. 26-28-15th Ann. S/D Jamboree
Trail, B.C., Canada
- Apr. 26-28-Happy Twirlers Spring Fling
Sawyer Audit., La Crosse, Wisc.

(Please turn to page 51)

Sets in Order THE OFFICIAL MAGAZINE OF SQUARE DANCING

Published monthly for and by Square Dancers
and for the general enjoyment of all.

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GENERAL STAFF

Editor	Bob Osgood
Editorial Assistant	Helen Orem
Management Consultant	Jay Orem
Advertising Manager	Marvin Franzen
Dancer's Walkthru	Becky Osgood
Subscriptions	Betty Baker
Processing	Joy Cramlet
Art Consultant	Frank Grundeen
Photographer	Joe Fadler
Art Advisors	Chas. Dillinger Assoc.

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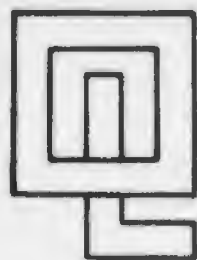
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SINGING CALLS

SUGAR BABY — Blue Star 1824

Key: A Flat Tempo: 128 Range: High HC

Caller: Andy Andrus

Low LC

Music: Western 2/4 — Violin, Guitar, Drums,
Piano, Trumpet, Trombone

Synopsis: (Break) Ladies chain — circle — allemande
— allemande thar — shoot star — weave —
promenade (Figure) Head (side) ladies chain
right — side ladies chain — heads square thru
— right and left thru — star thru — cross trail —
swing corner — promenade.

Comments: A good tune and conventional well
timed dance patterns. Rating: ☆☆

YOU TWO-TIMED ME ONCE TOO OFTEN — Sashay 110

Key: A Tempo: 131

Range: High HB

Caller: Jack May

Low LA

Music: Western 2/4 — Guitar, Piano, Banjo,
Drums, Bass

Synopsis: (Break) Allemande alamo style — swing
thru — boys run right — Frontier whirl — circle
— allemande — allemande thar — shoot star —
promenade (Figure) Heads (sides) right and left
thru — half sashay — circle — men pass thru
turn left — girls pass thru — swing corner —
allemande — grand right and left — promenade.

Comment: Interesting dance pattern to adequate
music. Tune is a little repetitive. Rating: ☆+

HAVE YOU TOLD HER LATELY — Swinging Square 2340

Key: C Tempo: 127

Range: High HC

Caller: Bill Saunders

Low LC

Music: Western 2/4 — Violin, Guitar, Bass, Drums

Synopsis: (Break) Ladies promenade — box the
(Please turn to page 62)

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record
and the dance. The shaded area in the
chart indicates the voice range used by
most recording companies. By comparing
the voice range letters in each analysis
with those on the chart, you should be
able to determine the record's suitability
to your voice. Occasionally a report will
be starred (*) in which case you will find
the calls reproduced in the Workshop sec-
tion of the same issue.

Some of the square dance records reported will have
rating symbols at the end of the "Comment" section.
These represent the opinion of the reviewing committee.
Symbols used indicate as follows: ☆Average, ☆☆Above
Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

FEATURE FASHION



"Quaint" is the treatment of this blue and white cotton print which features a small umbrella pattern in varying shades of blue. Modeled by Judy Odle of California, the dress gains its old-fashioned look from the three-quarter sleeves and high neck, an antique jet pin at the neckline. Trimming is black velvet ribbon and narrow white lace. The gathered skirt is comprised of four panels.

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the intelligibility and natural character of your voice. Conversion efficiency is the key to N12NT performance. They'll net you more sound from a 50 watt amplifier than you'll get from run-of-the mill speakers driven by 150. N12NTs do best of all teamed up with a TRS-1680. A beautiful instrument. Versatile. Flexible. Powerful. The brightly lit control panel really slants back — so you can operate it as easily standing as sitting. The TRS-1680 puts out a true, full 80 peak watts of mono power. Does it with dependable vacuum tubes. If you burn one out, plug in a new one yourself. You can split the output for stereo reproduction or stereo orchestra reinforcement. Dial any degree of separation you want. And your voice will still come out the center equally proportioned between the two channels. The TRS-1680 delivers more actual usable watts than some transistor models of higher paper ratings. Anyone can prove this just by listening. Investigate before you invest. Write for the big full story...

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AS I SEE IT

bob osgood

April 1968

IT'S STRANGE HOW SOME square dances stand out in one's memory more than others and for such unusual reasons. This one took place more than twenty-two years ago in a wood-floored storage barn on a small farm in the rolling hills just off Highway 1 in the northern part of California.

It's hard to say where all the people came from, but it was a typical Saturday night square dance party, so like the majority of "barn dances" which found their way into farming communities during the years before the war.

Some folks brought their young ones. Many families showed up with three generations represented. Those who weren't dancing were chasing around the refreshments (when they could get near them) and, if they were the bashful type, sitting along the sidelines watching the grownups dance.

Equally important as the dancing itself were the smells that came from the improvised kitchen where the apple pies and hot coffee were being heated up for supper later on.

All of this might have filtered into the forgotten past over the years had it not been for the way these people collected for the evening's fun. A small donation was necessary to pay the caller (whom we later discovered demanded and received the astronomical fee of \$3.00 for his evening's chores) and for the orchestra who more or less split up whatever came in at the door.

And what came in at the door was nothing short of amazing. They had a fishbowl sitting on a raised pedestal, almost like a music stand, only flat on the top, and those who wanted to, put in their pocket-change. However, just about everyone, with the exception of us city types who stumbled in accidentally, brought something in addition to the money; a half a slab of bacon; a tin of biscuits; a 5-pound sack of flour; half a crate of fresh oranges; a pound

of coffee; a can of bacon grease; and if memory serves us correctly, part of a bolt of cotton for somebody to whip up a party frock.

It's strange that we would remember this because undoubtedly the evening with its *bird-in-the-cage* dances, its squeaky fiddle and old time hoedown tunes plus the youngsters playing around the sidelines, was reminiscent of a fast disappearing bit of Americana.

Today, when even the novice caller could outdo the old fellow who stood up on the platform that night, and when square dance barns that came rent free, have all but disappeared, the question seems to be "How much should a person pay for an evening of square dancing?"

Apparently there is no pat answer. There are a good number of people who feel that square dancing is far underpriced. "Where can you go in an evening and for only \$2.00 a couple get such entertainment value?"

On the other side of the coin is the typical young married couple who told us recently, "We feel so fortunate to have discovered square dancing. It's about the only evening's fun we can afford. By the time we pay for the baby sitter, what little we put into square dance costumes, and our admission at the door, we've used up all that we can allow ourselves."

From the special questionnaires sent out earlier this year, we feel that we have an excellent cross section of square dance opinion and yet there is no segment of this questionnaire which seems less conclusive than that having to do with the cost of an evening's dancing.

Of the more than 1500 questionnaire/ballots returned by the end of January, the largest number of square dancers represented indicated that \$1.00 per person per evening was just about right. Here is the total percentage tabulation:

50c per person per evening:	7%
75c per person per evening:	32%
\$1.00 per person per evening:	49%
More than \$1.00 per person:	8%

Can there be a set standard price for square dancing everywhere? We think not. In some metropolitan areas first run motion picture houses charge \$2.50 admission. At the same time these same features, also on a first run basis but in smaller towns, are run in movie houses charging 75c or \$1.00.

There is no reason to raise prices just to be raising them. If by charging more, a group could be assured of the finest halls and the finest calling, that would be one thing. But money available doesn't provide assurance that one will get either outstanding calling or perfect facilities.

In square dancing wealth is not the point upon which to judge a successful square dance club. We have seen clubs disband who have had more than \$500.00 in their treasury. We have seen others, exceptionally successful clubs, whose policy is to maintain only enough in their treasury to pay for two dances in the future, and we know of others who successfully operate on even less.

There must be some flexibility within the club framework to allow for conditions as they are. The known factors, hall rental, caller fee, etc., establish the basis for the club's budget, but if a club finds it is paying too much for a hall, then it has three alternatives: (1) It can move to another less expensive hall if one is available; (2) It can attract more people to its dances who will share the expense load; or (3) It can charge more for those who attend.

One certainty to be considered when talking finances is that you are not going to attract more people into square dancing by charging *more* money. It's possible that one of square dancing's great features is the fact that it is not like so many of today's commodities, over-priced. The increase in hall rentals of public buildings may change some of this. Increases from an old rate of \$15 per night to a new rate of \$65 is not uncommon. However, here again is something that must be worked on in each community.

Those who want small yet healthy clubs may have to increase their admission charges. Others who would like to "hold the line" and keep square dancing as a "not too expensive pastime," will have to make sure that there are plenty of dancers to fill the halls.

Economy cannot simply be settled by hiring the services of a less expensive caller. Your caller is very much a part of your club and

will do much to attract participants. However, with all the expenses a caller must face; the heavy cost of public address equipment, the cost of transportation and costume, the ever present cost of records and subscribing to trade journals, the local caller must make sure that he is not over-pricing himself and charging more than the area can afford.

"Living within one's means" may simply spell out that one club cannot compete with another in having the biggest, the best or the most elaborate when it comes to club functions. However, if a club, to be successful, needs a definite amount of money in order to subsist, then it must either get this revenue through increased attendance or by increasing the share of the cost that each person must bear.

Basic Movements Handbook

WE ARE BEGINNING to make plans now for the 1968-69 revision of the *Sets In Order Basic Movements Handbook*. The last revision where any noticeable changes were made occurred in late 1965, so the need of updating this handbook is apparent.

As in the past, we welcome suggestions and ideas for making our new revision. We are interested in those movements which seem to be more or less permanent. We feel that the time has come for a "standard language of square dancing." As in the past, we will list a suggested order of teaching the accepted basics. Here is the list as it stands at the present time. Any suggestions?

- | | |
|------------------------------------|---|
| 1. Honors | 25. See Saw Your Pretty Little Taw |
| 2. Forward and Back | 26. Do Paso |
| 3. Circle Left and Right | 27. Twirl Flourishes |
| 4. Walk (Shuffle) | 28. Pass Thru |
| 5. Do Sa Do | 29. Separate & Go Around One, Two, etc. |
| 6. Waist Swing | 30. Around One to a Line |
| 7. Couple Promenade | 31. Ends Turn In |
| 8. Single File Promenade | 32. Dive Thru (Inside Arch—Outside Under, Dive to the Center) |
| 9. Square—Identification | 33. Frontier Whirl (Calif. Twirl) |
| 10. Split the Ring—One Couple | 34. Weave the Ring |
| 11. Grand Right and Left | 35. Cross Trail |
| 12. Arm Swings | 36. See Saw |
| 13. Courtesy Turn | 37. Couple Wheel Around |
| 14. Bend the Line | 38. Star Thru |
| 15. Two Ladies Chain | 39. Grand Square |
| 16. Right and Left Thru | 40. Rollaway (Whirlaway) with a Half Sashay |
| 17. Allemande | 41. Box the Gnat |
| 18. Circle to a Line | 42. Couple Backtrack |
| 19. Four Ladies Grand Chain | 43. (Allemande) Thar Star |
| 20. Right Hand Star | 44. Shoot the Star |
| 21. Back by the Left | |
| 22. Star Promenade | |
| 23. Hub Backs Out—Rim Goes In | |
| 24. All Around Your Left Hand Lady | |

- | | |
|--|--------------------------------------|
| 45. Square Thru | 61. Double Pass Thru |
| 46. Turn Back From Single File | 62. Wrong Way Thru |
| 47. Half Promenade | 63. Wheel and Deal |
| 48. Balance | 64. Centers In |
| 49. Three-Quarter Chain | 65. Cast Off |
| 50. Substitute | 66. Left Square Thru |
| 51. Alamo Style Balance | 67. All Eight Chain |
| 52. Dixie Chain | 68. Swing Thru |
| 53. Slip the Clutch | 69. Spin the Top |
| 54. Ocean Wave Balance | 70. Catch All Eight |
| 55. Circulate | 71. Centers Out |
| 56. Turn Back From Right & Left Grand (Double Turn Back) | 72. Fold |
| 57. Throw In (or Out) the Clutch | 73. Dixie Style |
| 58. Swat the Flea (Box the Flea) | 74. Turn Your Corner Under |
| 59. Ends Turn Out | 75. Right Hand Over, Left Hand Under |
| 60. Eight Chain Thru | 76. Right End Over, Left End Under |
| | 77. Dixie Grand |
| | 78. Wagon Wheel Spin |
| | 79. Runs |

A True Old-timer

A NUMBER OF YEARS AGO when a handful of today's callers first took interest in the activity, and accompaniment, as we know it today, was virtually non-existent, if a caller was hired for a Saturday night square dance party, it always meant caller *and* orchestra.

Much of the time "orchestra" meant two to three instruments—a piano, bass and fiddle very frequently made up the group. Two-musician groups were used a great deal however and combinations of fiddle and piano or fiddle and guitar or banjo and piano turned out quite an evening of music for both couple dances and squares and anything else the caller might desire. For classes and sometimes even for small dances or when more musicians were unavailable, one musician—an accordion or a piano—would do the trick.

A caller without access to at least one of these choices was just plain out of luck. In the first place, there was little if any recorded music available. Second, a portable public address system such as we take for granted today was strictly unheard of.

This all brings to mind our first experiences with recorded music. The sound system was an old ten-watt Concord, the type with a rather unsightly turn-table mounted on the top of an otherwise conventional metal box amplifier unit. The microphone, an old crystal relic, which needed to be babied with every slight change of the thermometer, had to be screwed into the back of the set and the whole thing slid into the bottom of a rather massive speaker which took two small boys and a lot of groaning to move from one place to another.

For records, we managed to find a pair of old hoedowns on rather obscure labels already

recorded "too fast." The fact that the turntable on our set was geared so that it ran more than the normal r.p.m.'s, plus the fact that there was no speed regulator, made for some pretty swift dancing. Then came RCA Victor records to the rescue.

We remember the first time we listened to the large 12 inch copy of Floyd Woodhull's *Soldier's Joy* and the reverse side *Blackberry Quadrille*. Here was toe-tapping music like we'd never heard before. The fact that it was a little slower than we had been accustomed to was a welcome relief. Our turntable in its agonies was now moving faster anyway.

We probably used half a dozen of these records over the years, losing some to warping in the sun, breakage or just plain worn out grooves. We played them so much that even now it's easy to close our eyes, "listen" to the tunes and think back to the hundreds of dances we fitted to them.

What brought all of this to mind was the arrival in our mail recently of a notice from the New England Folk Festival Association, Inc., saying that Floyd Woodhull, of all people, will call the square dances at the workshop of the New England Folk Festival on Sunday, April 21st at the High School in Natick, Mass.



Floyd
Woodhull

These Festivals in New England are wonderful affairs with international food booths, contra dancing and dance exhibitions and participation from many countries. But to us, the highlight would be the opportunity of hearing Floyd call, and hearing some of the music we haven't heard for a long time. Floyd has been calling for 51 years and he's still just as active as ever. He says he has no intention of quitting. In fact he's just getting his wind for his "second 50."

The SQUARE DANCE VACATION 1968

MORE AND MORE, square dancers are availing themselves of the opportunity to spend their annual vacations or a lively weekend at a square dance vacation institute. With some it has become an annual tradition, a chance to repeat all the fun they had "last year," with embellishments, for each year new friends are found, new experiences shared.

The "square dance vacation" comes in many shapes and forms and locales. Sometimes it is in the magnificent setting of the Colorado Rockies with an emphasis on fun for all the family; again it may be on California's stunning Monterey coast or in the midst of a bustling city. As long as the friends and the dancing are there, the setting becomes a soul-satisfying bonus.

Differing from the square dance festival in that it usually has a more unified form, the square dance vacation often offers housing, meals and dance area within a specified space,

so that the whole experience takes on an "away from this world" aspect, allowing participants to relax and enjoy their favorite hobby to the full.

Staffs Chosen With Care

Staffs for square dance vacations are carefully chosen for they must not only be able to conduct seminars, call dances or teach round dances or both, but be prepared to entertain at the "after-parties" which come after the evening's dancing is done. Often the same staffs are on hand year after year so that the event becomes one giant reunion annually, added to by the bright new faces of dancers coming for their initial involvement.

Here is a list of several dozens of the square dance vacation institutes available this year, according to information received at press-time. You are invited to try one — or more. Addresses to write for information on a particular institute are given in each case.

Happy Vacation Participants at recent Asilomar — Sets In Order, square dance week.



Apr. 26-28—Dogwood Trail S/D Vacation; Mimslyn Motor Inn, Luray, Va. Deck, 3817 N. Oakland St., Arlington, Va. 22207

Apr. 27-May 12—Fontana Swap Shop Fontana Village Resort Fontana Dam, N.C.

May 3-5 and ensuing weekends thru June 2; Sept. 13-15; Sept. 20-22; Sept. 27-29; Oct. 11-13; Oct. 18-20; Oct. 25-27; Nov. 1-3. Chula Vista Weekends—Wisconsin Dells, Wisc. Kaminski, Chula Vista Resort, Wisconsin Dells, Wisc.

May 5-12—Fontana Rebel Roundup Fontana Village Resort, Fontana Dam, N.C.

May 15-19; Sept. 11-15—Honey in the Highlands, Blowing Rock, N.C. Quesenberry, 202 Cross St. Beckley, W. Va. 25801

May 17-19—Valley Centre Institute Qu'Appelle, Sask. Lawrence, 2426 Clarence Ave., Saskatoon, Sask., Canada

May 19-26—Accent on Rounds, Fontana Village Resort, Fontana Dam, N.C. 28733

May 31-June 2—Cypress Funstitute Cypress Hills Park, Sask. Laurence, 2426 Clarence Ave., Saskatoon, Sask., Canada

June 2-8; June 9-15; June 16-22—Pre-Summer Weeks, Kirkwood Lodge, Osage Beach, Mo. Square Dance Vacation Manager, Kirkwood Lodge, Osage Beach, Mo. 65065

June 2-June 29; Aug. 25-Sept. 28—Nine separate weeks—Fun Valley Square Dance Resort, South Fork, Colo. Henson, 2050 Elmwood Dr. Abilene, Texas 79605

June 4-9—Ed Gilmore's Callers College Battle Creek, Michigan. Gilmore, 11473 Pendleton Ave., Yucaipa, Calif. 92399

June 5-9—Honeyland Festivals, Concord College, Athens, W. Va. Quesenberry, 202 Cross St., Beckley, W. Va. 25801

June 7-9—Turkey Run Weekend, Rockville, Ind. Forsyth, 3201 E. Tulip Dr., Indianapolis, Ind. 46227

June 9-Aug. 31—12 separate weeks—Peaceful Village Lodge, Lyons, Colo. Peaceful Valley Lodge, Star Rt. Lyons, Colo. 80540

June 11-16—Ed Gilmore's Callers College, Abilene, Texas. Gilmore, 11473 Pendleton Ave., Yucaipa, Calif. 92399

June 16-Aug. 24—10 separate weeks—Rainbow Lake Lodge, Brevard, N.C. Rainbow Lake Lodge Square Dance Center, Brevard, N.C.

June 23-28—Ed Gilmore's Callers College, Glenwood Springs, Colo. Gilmore, 11473 Pendleton Ave. Yucaipa, Calif. 92399

June 23-29—13th Banff Square Dance Institute, Banff School of Fine Arts, Banff, Alberta, Canada. Donnelly, 2835 25A St., S.W., Calgary, Alberta, Canada

July 14-Aug. 10—4 separate weeks—Rocky Mountain S/D Camp, Lighted Lantern, Lookout Mt., Golden, Colo. Lighted Lantern, Rt. 5, Golden, Colo. 80401

June 30-Jul. 5; Jul. 7-12; Jul. 14-19; Jul. 21-26; Jul. 28-Aug. 2—5 separate weeks—Boyne Highlands, Harbor Springs, Mich. Squarama, P.O. Box 5183, Grosse Pointe, Mich. 48236.

July 26-28—Shades Camping Weekend, Marshall, Ind. Forsyth, 3201 E. Tulip Dr., Indianapolis, Ind. 46227

July 28-Aug. 2—Sets in Order at Asilomar. Osgood, 462 N. Robertson Blvd., Los Angeles, Calif. 90048

Aug. 4-11—Square Fete of North Carolina, Lake Hiwassee, N.C. Campbell, P.O. Box 7, Gratiigny Branch, Miami, Fla. 33168

Aug. 11-16; Aug. 18-23—2 separate weeks—Squaw Valley S/D Vacation. Squaw Valley, 31855 Veril Way, Hayward, Calif. 94544.

Aug. 11-16—Manning Smiths R/D Teachers & Leaders Institute, College Station, Texas. Smith, 113 Walton Dr., College Station, Tex. 77840

Aug. 11-17—9th Ann. Blue Ridge S/D Camp, Clayton, Ga. (22 mi. from Highlands, N.C.) Cross Trail S/D Center, 4150 S.W. 70th Ct. Miami, Fla. 33155

Aug. 11-18—Junior Dance Camp, Lighted Lantern, Lookout Mt., Colo. Lighted Lantern, Rt. 5, Golden, Colo. 80401

Aug. 18-Oct. 5—7 separate weeks—Late Summer and Indian Summer Weeks, Kirkwood Lodge, Osage Beach, Mo. Square Dance Vacation Manager, Kirkwood Lodge, Osage Beach, Mo. 65065

Aug. 31-Sept. 3—Labor Day Weekend, Turkey Run State Park, Rockville, Ind. Forsyth, 3201 E. Tulip Dr., Indianapolis, Ind. 46227

Aug. 31-Sept. 15; Sept. 22-Oct. 6—4 separate weeks—Fontana Dance Vacations. Fontana Village Resort, Fontana Dam, N.C. 28733

Sept. 27-29—Callers College, Co-op College, Saskatoon, Sask. Darrach, #72-1524 Rayner Ave. Saskatoon, Sask., Canada

Sept. 28-29—Coffey's College, Western Hills Lodge, Wagoner, Okla. Coffey, 4521 Meredith St., Dallas, Texas 75211

Oct. 5-6—Coffey's College, Lake Murray Lodge, Ardmore, Okla. Coffey, 4521 Meredith St. Dallas, Texas 75211

Nov. 8-10—Luray House Party, Mimslyn Motor Inn, Luray, Va. Deck, 3817 N. Oakland St., Arlington, Va. 22207

Nov. 8-10—Institute at Potawatomi Inn, Pokagon State Park, Angola, Ind. Square Dance Holiday, 17749 Fox, Detroit, Mich. 48240

NATIONAL CONVENTION

Starting in 1952 with the first National Convention being held in Riverside, California, the national idea has become a valued part of the square dance scene.

Here are contacts to whom you may write for information concerning National Conventions, past, present and future.

(President, Executive Committee) Gordon Pierce, 621 S. Sheridan Fergus Falls, Minn. 56537

17th National Square Dance Convention Chairman (1968) George Dreier, 4401 Woolworth, Omaha, Nebr. 68105

18th National Square Dance Seattle, Wash.



17th National Square Dance Convention

JUNE 20, 21, 22, 1968 • OMAHA, NEBRASKA



Fashion Snips and Tips—The latest in square dance fashions and sewing tips will be presented on June 21 from 1 to 3 P.M. at the Omaha Civic Auditorium Music Hall as part of the 17th National Square Dance Convention. The Sewing Panel, moderated by Nebraska's former first lady, Maxine Morrison, will be in the spotlight with a Fashion Round-Up and Fashion Show. Dory Passolt will act as commentator for the Fashion Round-Up featuring square dance and western attire from national exhibitors and Omaha's western stores. The Fashion Show will reflect sewing abilities and tastes of the dancers themselves, with models dressed in their own self-styled square dance clothes. Callers' wives from all states are invited to be part of this presentation. Here is a place to underline good taste in square dance dress as well as the latest designs.

Dance the Square Dance Trail—The "Trail Dance" has come to be an important facet of the National Convention, enabling traveling dancers to "warm up" as they make their way from their homes to the Convention site. The latest list of Trail Dances as issued by the Omaha committees, looks like this:

June 14—*Evansville, Ind.

June 15—*Quincy, Ind.

—San Diego (Calif.) S/D Assn.

Write F. Lesperance,

2409 Greenfield, Wichita, Kans. 67217

June 16—*Effingham, Ill.

—Mike's Barn, 1210 E. Indian School Rd.
Phoenix, Arizona

June 17—*Youth & Agricultural Bldg.

Lancaster, Wisconsin

June 18—Hays, Kans. Write F. Zeller, Box 67,

McCracken, Kansas, 67556

—Club 36, 2 mi. E. of Marysville, Kans.

Write B. Marshall, 2005 Center St.

Marysville, Kans.

—*Teamsters Union 11, 5110 "J" St.

Cedar Rapids, Iowa

—Williamsburg, Iowa. Write B. Peterson

Star Drug Co., Williamsburg, Ia.

For complete information on dances marked with (*) write Jack Livingston, 5112 W 12th St., Speedway, Ind. 46224.

Trail's End at Omaha—And at the end of the trail, in Omaha, pre-convention dances are set up as follows, on June 19: Blackstone Hotel, 36th & Farnam (Rounds); Crossroads Shopping Center Mall, 72nd & Dodge; Southroads Shopping Center Parking Lot, Highway 73-75, 1 mile south of Omaha; Sheraton-Fontenelle Hotel Ballroom, 18th & Douglas. Further information will be available at hotels servicing dancers and also at the Auditorium Convention site in Omaha proper.

Especially for Round Dancers—The Trail End Round Dance especially planned for enthusiasts in that phase of the activity will take place at the Blackstone Hotel on June 19. Some of the dances which will be programmed that night will be: Desert Blues, Charlies Shoes, Hot Lips, I Don't Wanta, Kentucky Waltz, Walkin' in the Sunshine, Remember When and Yakety-Axe. For more information write to Stan Micek, 7510 Lawndale Dr., Omaha, Nebr. 68134.

Round Dance Clinics and Panels—The 17th National has directed a large part of its programming to the round dancers. Clinics, with active dancing, are as follows: Experimental Rounds for Square Dancers with the Manning Smiths; Styling for More Enjoyable Dancing with the Jack Chaffees; Quick-Step Clinic with Van Sickle and Palmquist; Waltzing Made Easy with the Wayne Wylies.

Round Dance Panels, or discussion sessions, include: After Parties and Basics vs. Routines with the Paul Tinsleys; Terminology with the Blackie Heatwoles; Problems of Round Dancing with the Frank Lannings; Round Dance Teachers Councils and Assns. with the Gus Pipkins. All of the above is, of course, in addition to the regular round dance programming in square and round dance halls.

SWING YOUR TAW IN OMAHA

THE DANCER'S *Sets in Order* WALKTHRU

FUND RAISING

OCCASIONALLY A CLUB may decide to include a fund-raising event as part of some dance. The reasons behind this decision may be tremendously varied from wanting to contribute to a favorite charity, to helping a sagging treasury, to assisting some fellow square dance family who unexpectedly may have encountered some misfortune.

There are countless ways to raise money and generally everyone will get behind a good cause. At the same time, why not make it an enjoyable event for all?

Be sure to announce any fund raiser at preceding dances or in your club flyers or invitations so that the dancers can come prepared with some extra change. This way you will not intentionally embarrass anyone.

Here are a few possibilities you might want to consider:

Old Time Box Social

Have each lady bring a wrapped box to auction off during the evening. Decide ahead of time whether these will contain an entire supper or just a dessert. At an appointed time, have your caller, President or some club member (possibly attired in a barker's outfit) auction off the boxes. And as is appropriate for any box social, each gentleman will share his goodies "with the gal that brung them." The wrappings on these boxes will bring out some marvelous ingenuity on the part of the ladies and the collection of boxes will make a wonderful display ahead of time either on tables around the dance floor or across the apron of a stage.

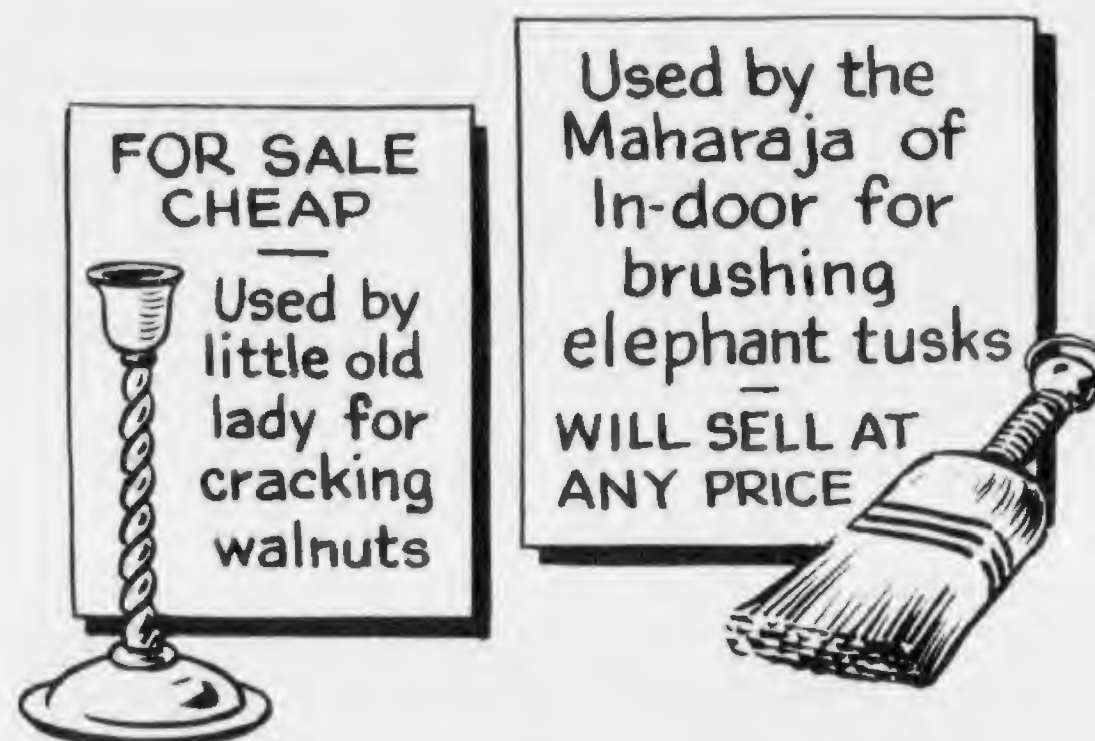
Flea Market

Ask members to bring useable "white elephants" to the dance. Display these for close inspection prior to their sale. Auction a few items at each intermission between tips, collecting an I.O.U. from the bidder, to be redeemed

later by the club treasurer. Ask each donor to make an inaccurately appropriate silly sales' sign for each item. This is a good time to clean out closets, garages and attics. You may have put away several things which, while they may have outlived their usefulness to you, would be cherished by someone else. For example at a recent dance, someone turned in an old, square pepper grinder. The couple who ended up with it were delighted as it was just what they wanted to make into the base of a lamp. Another couple with grown children discovered an outdated potty chair, but an expectant mother was thrilled to obtain it. Old wooden skis were pounced upon by a girl about to take dry ski lessons, and so on.

Cookbook

This idea will take pre-planning and time. With a chairman and a committee to assist, ask each club member to turn in one favorite recipe. Cut stencils of all the recipes, mimeograph them and then collate them into a club cookbook, dividing them into appropriate sections, such as desserts, main dishes, salads, breads, etc. If you have any artistic members, ask them to illustrate each section and/or the cover of the book. Have the cookbooks available for sale at a dance. This would become a talking-piece and a worthwhile keepsake of your club, for what lady could resist asking another for a yummy recipe?



The ART of CLUBMANSHIP

by Jim Schnabel

(Condensed from an article which appeared in NCASDLA News Letter
Mike and Monitor, Summer 1967)

A DANCE SCARRED VETERAN of many years behind the mike once observed to me that "A square dance club is only a way to bring dancers and callers together under conditions that both can tolerate." He said this tongue-in-cheek, of course. My cynical friend knew as well as I that without today's clubs, square dancing would still be where he found it twenty-five years ago — an esoteric hobby relegated to basements and barns. For the complexities of our modern society, in which few worthwhile things are simple, have forced square dancing to organize to survive. It has constantly to improve its organization to flourish.

... Each year dozens of square dance clubs go under, the victims of poor leadership and administration and faulty structure and policies. And the former members of these defunct clubs sought only the simple pleasures of dancing together in fun and fellowship...

For the purposes of this article we are speaking of membership clubs run by the dancers...

Skilled leadership, sound structure and administration, and enlightened policies can change a listless, dispirited, downhill club into a growing, vital club. On the other hand, poor leadership and sloppy procedures can reverse the process even more quickly. Let us address some solution, some methods and some principles which successful clubs are following today.

... Take club structure. Generally speaking the simpler the structure the better. The best run clubs do not appear to make a point of administering. Their constitutions and bylaws are straightforward, without nuance, short but comprehensive and elastic if need be. The Executive Body is elected and follows a standard but abbreviated corporation format...

Beware elections... What may start out as a harmless, good-natured joshing among friendly rivals for club offices can end up in an acidulous rhubarb in which bitterness and fric-

tion disrupt and damage your club. The sensible course is to have a nominating committee quietly develop a slate of eligible, willing candidates. On election night present this slate and, if possible, have it voted in by acclamation. Call for nominations from the floor in order to avoid charges of railroading. If there are nominations, carry on with the approved parliamentary procedure... Avoid direct, noisy confrontation, however friendly it may seem between members of the club...

... Keep in mind the purpose which is to place in positions of leadership members who are capable of doing the job and who want to do the job. Their popularity with other members is only one factor. If you can elect capable, willing people, smoothly and with minimum fuss, your club will be ahead of the game.

... The President of a club may be admired, if you wish, but never envied. He is under the gun from the moment of his installation until that day when he lays his burden down with mute rejoicing...

... The benevolent despot probably typifies the best type of square dance club President... However the line that separates orderly, logical administration from regimentation is a thin one. The President must know where it is and he must not cross it. As an executive the President must anticipate as many crises as possible and head them off if he can. If he can inspire his aides to do their best, if he can generate support in a quorum of the club members, your club will thrive... If you choose a man who has a streak of steel in his spine, can get other people to work hard with him, and is willing to work even harder himself, the results will speak for themselves.

The Vice President stands ready to second the President and may be charged with specific functions... The Secretary's job, given the small amount of correspondence and few records in a normal club situation, is often combined with the post of Treasurer... The

Treasurer, however, has a demanding, important job. Being Treasurer calls for a hard nose in front of a soft countenance. When it comes right down to the bind, your club cannot tolerate members who do not pay their dues. Collecting money without offending is a delicate art, however. Procedures that are readily acceptable in business are poison in a square dance club. Try dunning your members by mail sometime if you want to see an explosion. There is no easy way, but the best solution seems to be a Treasurer with a table set up at the dance, receipt book ready. If gentle hints and reproachful looks fail to do the trick, it is up to the President . . .

Need for Good Books

Accurate bookkeeping, of course, is essential. Every club should have its own checking account and carry on all financial transactions (petty cash excluded) by check. Both the Treasurer and the President should have signature authorization on file at the bank. Club books should be audited regularly if for no other reason than to reassure the membership.

So far we have been dealing only with essentials. Consider now the extra touches, those procedures and arrangements that can make the difference between a solvent but mediocre club and one that is first-rate and flourishing.

Ever walk into a strange club completely cold? The folks who invited you had not arrived and you were greeted by a stony silence and a variety of stares. No one made the slightest friendly, welcoming gesture. Chances are that the offenders hadn't even noticed you, or if they had, just weren't thinking. Regardless of the reason, your evening was pretty well ruined before it got started . . . Debacles of this type can easily be avoided with a little extra effort. Appoint a Hospitality Committee and make sure they are at the door well before the dance starts, that they station themselves where they can welcome all who come in and can introduce the guests to some of the club members before the dance starts . . .

Another extra that pays off is the Hall Committee. Appoint someone specifically to insure that the dancing facility is reserved for your club on the night and at the hour that you are to use it, that the Custodian is there and has the place open at least 30 minutes in advance, and that, in case something goes awry, you have the proper numbers to call to get it straightened out quickly. While you are in no position to elect your Custodian, he is an important member of your club team as you will find out to your sorrow if you ever get a re-

luctant, hostile or inefficient one. So if you have a good one, treat him right . . .

The dance program is the responsibility of the caller. During the evening, however, the business meeting and the refreshment break must necessarily intrude. These two pauses should be separate, not concurrent. Callers work hard to get the dance off the ground in the first half of the evening. A prolonged break in mid-dance can plunk it right back down again and leave it there. So play it smart. Conduct your business at one break and satisfy the inner dancer at another one — or after the dance.

Being a caller myself, I shall approach this next topic — the relationship of club to caller — gingerly. The caller owes the club the best performance at every club dance of which he is capable. He owes the dancers the presentation of the best and smoothest figures which his study and choreographic research can develop. He owes them the finest music and sound reproduction. He owes them workshop material when they call for it and the training of newer dancers if called upon and if able to do so. He owes them his fullest loyalty and support in every way. But it is not a one-way street.

Support for Caller

The club owes its caller a few things too. It owes him a certain hard-to-define support in such areas as getting the crowd out at club dances, in helping him with his own special dances, even in letting him know when he's done a good job . . . When you as an individual invite another caller to a club dance as a guest, let your club caller know. He will undoubtedly invite the guest to call but it helps him to know in advance so that he may plan his program . . .

Whether or not the caller should attend Executive Committee meetings "depends on the situation." If the Committee is going to discuss matters in which the caller's experience might be valuable, he probably should attend, but as an advisor not as a voting member . . .

The foregoing ramblings certainly do not cover all that may be said about club operation, but keep in mind this parting thought. You, the dancer, the club officer, the caller and leader, are the key. If you collectively are interested enough and willing to work hard enough, your club will have but few problems. And those that it has will vanish like a snowball on the desert.

The WALKTHRU

TANTALIZING FLYER

Here's a delightful tempting advertisement to entice square dancers out for an evening of enjoyment. In its own unique way, it lists all the necessary ingredients (details) about the dance.

Recipe for Fun

Mix equal portions of squares and rounds

*Stir in enough workshop material
to give zest*

Sprinkle liberally with good dancing

Add thick frosting of good fellowship

Serve with a smile

Master chefs presiding

Blackie and Dottie Heatwole and

Herb and Erna Egender

The goodies come out of the oven

1st and 3rd Mondays

Beginning 4 October 8:30-11:00

Served up at Lyon Village Community House

A simple line drawing of a pie with dancers and musical notes rising from it (again in line drawings) was accompanied by the club name, Half 'n' Half, and was centered in the middle of the flyer.

SPRINGTIME ORIGINALITY

The *Savannah Squares Newsletter* of a year ago, featured most delightful sub-heads on each of its columns. We've listed them here with the thought that your club paper might adopt a similar approach, whether it be for some spring edition or whether you might look toward the idea (with appropriate changes in the titles of course) for a fall or winter publication.

The May *Newsletter* was titled, Spring Song Edition or Music to Watch Girls By. The graduation of the beginner class was headed, Swinging Seedlings. News about new members was titled, Daisies Don't Tell (but we do).

A column welcoming back former members was called, Hibernation Over. A listing of callers for the following several months was

headed, Sulphur and Molasses, while a paragraph telling about the departure of some members to another state was called, Frost-bitten Buds.

A club visitation was reported under the column, Migration, and odds and ends of news was entitled Cat Bird Chatter.

A bit of novelty, this approach to the Spring Season, which must have given additional reading pleasure to the club members.

BADGE OF THE MONTH



The picture on the accompanying badge certainly should give a clue about the type of club it represents. The Chip 'n' Dale Twirlers are a small group of people who found their first common interest in camping and went on from there to a second bond of square dancing.

Every year from May to October several squares set up their summer campsites at the Chip 'n' Dale Campground in New Jersey and every Saturday night hold a square dance. Each year the program has expanded and now includes dancers who drive over from several neighboring states as well as happily surprised vacationing square dancers.

The activity is largely a family circle with many children also participating in the dancing. During the winter months the group occasionally gets together and renews its enthusiasm for the coming summer of more camping and square dancing.

Learning the calls is only half the battle. A competent caller is one who gets along equally well with the dancers and with the other callers.

DIALOG HOW TO WORK WITH OTHER PEOPLE

ED GILMORE • LEE HELSEL

TO THE PERSON WHO HAS decided to “try his wings” in calling come many questions that need answering. Some of these have to do with the actual mechanics of learning the calls; others relate to public address systems. Still others — the recruiting of dancers. None of these is more important, however, than learning to work with others. To some, learning the techniques of a new job as it relates to this phase takes only a relatively short period of time. Others may consume a lifetime in learning to work with other people. In our dialog with leaders we asked some questions relative to this all-important aspect of calling square dances.

This has to do with the caller's mental attitude before he starts an evening of calling. What should this attitude be?

Lee Helsel began by answering, “It ought to be essentially his desire to see to it that people have a good time, rather than thinking of the rewards to himself — the money, status, etc.

“And the second point is that he must have confidence in himself that he can do a good job. This confident attitude comes thru in his personality as people see and talk with him. It comes from being prepared — not only in calling techniques but also in knowing about the group he's working with. If it's a club that he has on a weekly or semi-weekly basis, he is in the position of knowing what they have had before and can plan accordingly.

“The third point I would make regarding attitude is that the caller should adopt a posi-

tive, optimistic attitude about what is going to happen that evening and expect the *best* from people, rather than worrying about whether they'll have a good time. If he will anticipate thru his attitude that they are going to have a good time — it's almost a case of ‘wishing will make it so’ — they usually do.”

Ed Gilmore came into the discussion by saying, “I can only agree with what Lee is saying. The caller must really work with himself so that he is in a cheerful, reasonably happy mood as he approaches the dance. Planning the program and being prepared gives the confidence that Lee stresses and actually you have to be confident in order to be relaxed. If you've had a rough day at work, you have to shake yourself out of it. You can't expect anyone else to do it for you and the caller simply must put himself in a happy frame of mind because he's about to be serving a group of people who've come to have a party — to have fun.”

What attitude should the teacher have in regard to members of a learners' group — the necessity of encouraging them, not talking down to them — things of that sort?

Gilmore: If you want the people to learn and to stay in the activity you have to adopt the same attitude I described for approaching any dance and that's as an evening of fun, not of work, study, effort. Unless they enjoy themselves they're not going to come back so if you want to keep them, you have to make it a party even tho' it's a learning process.

Helsel: That is so true, Ed. First of all you

have to convince the people they can learn and have fun as a part of a happy experience.

There are a couple of other attitudes here, too. The second one is that in dealing with learners the caller must expect that they will make mistakes and so he must try and prevent the mistakes from happening rather than allowing them to happen and having to correct them afterwards.

For instance, you are in a class situation and teaching. You are about to present something you think might be a problem. What do you do?

Helsel: As an example, if you're teaching a Right and Left Thru, once you give the right hand to the opposite person, the natural tendency on the part of the learner is to make a turn. You have to anticipate, then, that any time he gives a right hand to a person, he may make a turn in a right hand direction. You foresee this possibility and you say, "Give a right hand and walk straight ahead. Do not turn."

In other words, this is anticipating the possible mistake. Another example is having one call habitually followed by another, as Allemande Left always followed by a Right and Left Grand. Teaching does not really make clear the difference between the two movements so some time you may want to start the Right and Left Grand by just having them face their partners and giving them right hands. Anticipate the fact that they will form certain judgments and forewarn them about it.

The third point in attitudes about learners is to remember that they must develop a feeling of belonging to a group and coordinating their actions with other people. Your attitude towards them in terms of how they relate to other people — just circling left, as an example — and the fact they have to have seven other people to do this — starts them thinking about the very heart of square dancing which is actually cooperation and working in a group.

This next question may be entirely superfluous and has to do with how the attitudes might differ when calling to experienced dancers. You have both implied that they are basically the same. Am I right?

Gilmore: I don't see any difference. The attitudes would be basically the same.

Helsel: It's really just a matter of different

emphasis that you would place upon attitude with a club group or a learners' group or calling a one-night stand, etc. The emphasis is probably relative to the skill achievement goals that you expect of the dancer during that evening. You should still feel that everyone should have satisfaction and fun. But, the number of movements they would do in a one-night stand would be very few and you wouldn't expect them to achieve a great number of them, while in a square dance club you would expect skilled achievement and the number of movements you would plan to use would be of a higher level.

The next question — how do you teach someone to square dance? My thought is along the line of the use of short, clear phrases, of inviting the learners to ask questions and always trying to answer them clearly—things like that.

Gilmore: "Practice" is the thing you haven't mentioned. We learn anything — not only square dancing — requiring physical dexterity only by rote. We can demonstrate, do-and-tell; we can have them do-and-tell or follow all the little procedures recommended in methods of teaching but in the final analysis they will not learn except thru practice. They will not know a square dance figure until they've danced it one thousand times — so that they can do it automatically. Give the command and they do it. Practice is the important thing.

Helsel: Then, too, the teacher has to first form a receptive attitude on the part of the learner — he must make him want to learn. This can be accomplished by offering prospective rewards to him. In other words, you tell him that if he learns to square dance he will have a good time.

Then you must give him the skills needful in order to square dance and the ideas that go along with square dancing in terms of how it's done and why you do it — in what I call "bite-size" form. By taking small bites the learner can assimilate much better than if he takes a "large bite" and chokes on what he is trying to digest.

An example is in teaching movements like the arm swing, for instance, prior to doing a movement that requires two or three arm swings, like Suzy Q. The progression of teaching movements is so important. But you still must not give him so much that he can't assimilate it at any one time.

Then, after you give him the movements and the skills, he must practice, as Ed has emphasized here. The movements must become second-nature and yet, all the time he is practicing, he must be having a good time — a lot of fun.

The last part to teaching is also very important and this is evaluation which allows you to observe how you have taught and then, following the teaching process, to beef up the weak spots.

Now for the question that sounds the same as the last one — but isn't. How do you teach someone to be a square dancer?

Helsel: This is such a good point because it is quite in contrast with your last question — that is, square dancing vs. being a square dancer. The first thing to do is to tell him what a square dancer is — define it for him. It's similar, I suppose, to what a Boy Scout learns. You explain that a good square dancer is a good listener, a good mixer, a good helper, etc., a whole list that shows what makes a good square dancer as differentiated from square dancing.

Gilmore: You could call it psychological preparation for participation in the activity. They should understand how square dancing is different from other social activities which are also popular — how it serves a few basic things that are fundamentally different from other activities. The prime thing to get across to a learner is that it is based entirely on cooperation, which we've mentioned before, and absolutely no competition like you would find in bridge, golf, etc. In square dancing we have the perfect concept of cooperation and this applies to the dancing itself and the attitudes of the dancers. The nearer we come to perfect cooperation the more fun we have and this is what we have to put across to the new people.

They must also be taught that they must not wait for somebody to come and take them by the hand. Everybody is on his own. It is each person's responsibility to make himself acceptable to everyone in the group and not to wait for someone else to take him in — to be a "good mixer" Lee has mentioned.

Helsel: You have to show an example, too, and the best and most controllable one is yourself. If you tell the learner a good square dancer is a good listener, don't end up doing all the

talking but do some listening yourself. Then, too, we can point out other people who are looked up to and we can recommend acting like they do. We do this pretty often in our society — picking out positive examples to show people what a good square dancer really is.

How does one develop a sensitivity to the needs of his dancers — to the needs of the group as a whole?

Helsel: First you have to know what those needs are. It's quite a different thing from what square dancers may "want." Many times they want things absolutely superfluous — not germane to the needs. So the first thing to do is define what square dancers need.

The first and most important is to be observant-seeing what people do, how they react and being alert to their actions. For instance, the teacher must observe when people become tired; he can tell this by their slowing reaction to a call. Second, listen to what they say. They may have trouble expressing themselves but if you listen you can ferret out the ideas they are trying to express in terms of what they need to satisfy their own objectives in having a good time.

Gilmore: Yes, if you ask people what they like and don't like they feel they must give you an answer and so they say something. It may be the exact opposite of what they really want. So I learned a long time ago that the only true measure of what they really need to give them the good time they have been told they will have is to watch the expressions on their faces. Evaluate these and you will get somewhere near the truth.

You have to learn to recognize the difference between a happy, satisfied, cheerful face, excited to a degree by the satisfaction of rhythm — as opposed to a sort of mock hysteria or frenzy when they have to scramble thru something. This is the guide to programming — watching the facial expressions of those on the whole floor — not just in one set.

Helsel: As Ed says, we must analyze and evaluate everything we do. Analysis basically can be defined as trying to find out what is something or what is the nature of something. In analyzing a square dance movement, you try to see where it starts and finishes and what goes on between. We can also analyze people
(Please turn to page 48)

PUBLICITY

FOR SQUARE DANCING

THE ART OF COMMUNICATING is a fascinating study for anyone, but it becomes particularly important to the person assigned the task of publicizing club and association activities. Publicity where square dancing is concerned, falls into two categories. The first is the communication from square dancers to other square dancers. The second is from square dancers to non-square dancers.

We break this down into four different units. (1) *Informing* members of the next dance, coming events, etc. (2) *Influencing* other square dancers to come to our club event. (3) *Persuading* non-dancers to join a class. (4) *Entertaining* the general public while informing them of the activity.

This is a good time to bring in the subject of *public relations*. Whenever we communicate with the public concerning this activity we are creating an impression. How we act, what we say or write, is bound to leave a picture in the minds of those who are not square dancers. As a good example, the appearance of square dancers in costume out in public, before or after the dance, is bound to have a definite influence on the activity as a whole.

Too many people still have the old picture of barn dancing, the jug on the floor, hob-nail boots, etc., and of course all of this is damaging to the image we want to impress upon the public. No wonder it is difficult to "sell" some

people on joining the activity. No wonder it is hard to impress some non-dancers that square dancers are the type of people who should use public schools and playground facilities for square dancing. We are all faced with a continuing public relations job. We must put our best foot forward.

This is true in handling our publicity. Not just what we say, but how we say it is important. Neatness is just as vital in our publicity as it is in our dress. We must be constantly aware of how good a representative we are of this wonderful activity.

Public relations and publicity often are mistaken for each other. However, publicity is but one phase of the vast public relations picture.

Let's go back now to our four different types of publicity and look more closely at each one.

(1) *Information for Club Members*

We divide this into three sections. The first is *verbal announcing*. This task most frequently becomes the responsibility of the club spokesman or the president. In a majority of cases the club president enters into his responsibilities without previous experience, so our comments to him will be quite elementary.

Keep announcements short. Remember that people come to dance, not to listen to you talk. Select the correct time to speak. If you want to be sure, check with the caller beforehand. By checking his program he can tell you quickly when the most opportune moment might be. It shows poor taste to wait until the dancers have been given a rest break and then attempt to interrupt and make an announcement. If it's a short announcement, it can be given while the dancers are still in their squares and "under control." Naturally if the talk is to last longer than 45 seconds, refreshment time might be a better opportunity.

Sets in Order has released a special handbook on the subject of PUBLICITY and this article directed to club and association publicity chairmen will refer quite frequently to the handbook. This is not an attempt to duplicate what has already been printed but is the condensation of a talk designed to assist in getting more good constructive publicity for the square dance activity as a whole—The Editor.

Be sure to *ask* the caller if you may use his microphone. Learn to use the on and off switch, and when finished, put the microphone down carefully. If you ask him, the caller will tell you where to stand. This often helps to alleviate the possibility of getting "feed-back" when standing too close to the front of the speaker.

Before you start making your announcement be sure that your audience is listening. There are good and bad ways to get attention. Avoid trying to out-yell a noisy audience. The purpose of the microphone is to amplify your voice and a normal speaking tone is all that should be necessary. Rather than shouting, whistling or being discourteous, you might start slowly "May I have your attention *please*."

One sure way to get attention is to say something people want to hear. In a normal tone try this, "\$50,000.00 (pause), a free Cadillac (pause), bathing beauty contest (pause)." No system is absolutely unbeatable, but we suggest you try this sometime and be amazed at the results.



Use good judgment in what you say. You have a captive audience. Remember they came to dance. They say "square dancing is fun." So don't spoil it all with a dry talk. On the other hand, don't try to be funny. Keep the announcement short, light, and fun.

Second in informing club members is *direct mail*. For the most part this refers to post cards and flyers. A person doesn't have to be too old today to remember back to the time when post cards cost only one penny to mail. Now, with the most recent rate increase, it costs 5c for every post card you send out. When you esti-

mate the number of post cards used for announcements by your club during the course of a year, you can see that the expense adds up! This is a good place to bring up two subjects that we'll be referring to from here on:

Neatness

If your publicity is worth telling, then it's worth handling correctly. Use good taste and watch your spelling. Don't be afraid of leaving white space. So many times a post card is so filled with writing that it virtually invites a person *not* to read it. A few lines, neatly spaced, are often your best bet.

Completeness

How many times have you received a flyer or post card from some square dance club announcing a coming party and failing to mention the date, or leaving out the address? In your publicity, whether it's a newspaper story or just a simple post card reminder to the members of your club, be sure to include the four W's—*Who, What, When and Where*.

The third method of square dancers informing their club members is through *club newspapers*. The secret of a successful club is the almost total *involvement* of its members. A club newspaper can be of great assistance in this direction. Lists of birth dates and biographies help club members to get to know each other better. A club newspaper is also an excellent method of informing members of club business, coming events, etc., and saves much valuable dancing time on club nights.

At Sets in Order we receive a great variety of club newspapers and newsletters. There is no set format. In selecting a few to read each month, we are always influenced by the neatness or lack of neatness of the publication. The publicity your club sends out reflects the personality of your club in appearance and in attitude.

(2) Influencing Other Square Dancers

After reminding our own club members about our group's activities, perhaps the second largest phase of square dance publicity has to do with inviting other square dancers to attend our club's activities and to let them know what we are doing. This phase we have divided into four sections.

First is the *blanket* invitation which often comes in the form of a visitation from one club to another. There is little that needs to be said

on this score except that it's important that club members visiting another club should be good representatives of the club they represent. If the visiting club dances together without mixing, it may be a logical assumption that this is what visitors might expect when making a guest appearance at that club. On the other hand, a group making a visitation where each individual member is a good representative and mixes well with others will leave a good impression. If posters or flyers are to be left, it's well to get approval of this from the president of the hosting club. If an announcement seems fitting, then keep it short and be sure to get an O.K. first.

Second is *direct mail*. Perhaps you've learned already that a guest list is not good forever. Rather than wasting postage on invitations that go astray, take time out at regular intervals to check the mailing list. If a name has not responded to past invitations for a period of a year, it may be wise to consider it "dead," and weed it out.



Whether you're sending a flyer through the mail or a postcard, be sure you have listed all of the pertinent material. Who (your club name and the name of your caller); What (is it a regular party night or special occasion, a theme party?); When (put the date, and in addition you might consider putting the fact that it's a 2nd Tuesday, 3rd Thursday, etc.); Where (if you have ever started out for a square dance and ended in the wrong place, you'll know how valuable a simple map can be. The very minimum should be good, clear instructions.)

Third in ways of influencing other square

dancers to attend your club or to be aware of your club's activities is through *area publications*. In 1967 we had 103 different area publications ranging in circulation from 200 or so, to several thousand. Most are issued monthly and cover specific areas.

There are three ways available to get your message out through your area square dance newspapers. Listings of club events are one of the prime services afforded by this type of publication. Next would be stories and special articles, both in words and in pictures. The third way is advertising.

It's important that we understand the difference between publicity which is offered free of charge, and advertising which often constitutes a prime source of income for the publication. Many times the announcement that we hope to place in the magazine should actually be run as an advertisement.

For special tips on writing news releases we refer you to Sets in Order's Publicity Handbook. We mention only a few of the many pointers here. Your news releases should be typed, if possible, on white 8½x11 inch paper. Allow fairly wide margins and start your first page approximately one-third from the top of the sheet. Include your group's name, your name and phone number in the upper left hand corner. If the editor needs more information he'll be able to reach you.

Be sure that you include the Who, What, Where and When of a good news story. Avoid carbons or multiple copies. If your news story is important enough to be released, then it should be handled correctly. No editor likes to feel that he is being asked to run a news release which the writer hasn't felt important enough to send in as an "original." Carbons, duplicated copies and other forms which may not be easy to read, leave too great an opportunity for misspelling and other errors.

When sending items to your local square dance publication, send it to the editor by name. Say something nice about his publication if you feel like it. Editors of the local square dance publications for the most part do this as a labor of love. They are dedicated people and they are certainly not getting rich. Your little word of encouragement and particularly your "thank you" when the article comes out in print, is always appreciated.

Fourth method in getting square dance news to people outside of your own club membership

would be through *nationally circulated magazines*. These publications are not able to print all of the local news. Instead they are interested in the type of material that will stimulate the activity as a whole. They are looking for *ideas* and the fact that your club finds a new method of bringing in members, or if your group accomplishes something particularly well which could be adopted to other areas, then send it along.

A word here about pictures in publicity. Good, clear, glossy photographs, not too small and not too large, showing action in square dancing, are always on the "wanted" list by editors. A good picture is one that tells the story itself. Posed pictures of a bunch of grim-looking individuals in square dance garb won't sell the activity. "Square dancing is fun" should be the theme.

Your caption that accompanies your picture should be attached to the picture. Never write on the back. The marking of your pen or pencil can easily ruin an otherwise good photo. Type the message on a separate piece of paper and attach so that it will fold down and be easily read by the editor. If you must have the photograph returned, be sure and indicate that fact and enclose a stamped return envelope for the purpose.

Don't expect your editors in local or national publications to always be able to acknowledge receipt of your stories, news items, photos, etc. They may try to keep up to date, but it's not always possible.

(3) *Persuading non-dancers to join a class*

We could easily do several articles just on the subject of publicity programs designed to entice the non-dancer into becoming a part of square dancing. Over the years we have had an opportunity to make a number of surveys on the subject. Also we have definite feelings where publicity for our own classes has been concerned. Here are our findings in the order in which we feel that publicity is most effective.

Our first choice would be *word-of-mouth*. Happy square dancers telling non-dancer friends about square dancing just can't be beat. The sincerely enthusiastic person who has discovered the fun of the activity wants to tell others and hopes to bring his friends into square dancing. To assist, we suggest that inexpensive business-card-size reminders to in-



clude all of the pertinent information be printed and handed out to club members and other square dancers. These may in turn be used as reminders by enthusiastic dancers when talking up a learner's group to a potential future class member.

Our second choice would be *direct mail*. During the year between classes is the best time to accumulate a mailing list of interested individuals. Each club secretary and each caller should get into the habit of writing down a suggested name and address and adding it to the list.

Information cards or recruiting letters are best sent out three weeks prior to the start of the class. Attractive flyers announcing the start of a new class are often placed on a bulletin board at nearby office buildings, churches, service groups, schools, etc. Posters, either specially designed or the type produced by Sets in Order, and containing all of the pertinent information, should be placed in the best possible locations approximately three weeks prior to the start of the class.

Poster locations are not necessarily those where there is the heaviest traffic. The counter of a store where a square dancer works is often an excellent location, for you have an interested individual ready to answer questions and supply information. Recreation building bulletin boards and the bulletin boards in large office buildings, colleges, and square dance halls often attract the attention of people who are good prospects for a learner's class.

One hint, often overlooked, is that you take your posters and flyers down and away from public viewing once the class enrollment is closed. There is nothing less complimentary
(Please turn to page 76)

LADIES on the SQUARE

A LOOK AT FASHION BASICS



THE VOGUE in square dance attire has changed to some extent over the years since Sets in Order was born, for instance, but some things retain their status quo. A square dance dress is fitted at the top, full at the bottom because that is pretty and comfortable and allows freedom of movement. Within this form is the opportunity for infinite variety with classic and modern adaptations.

Often the eye is irresistibly drawn to some one or two women on the dance floor who seem to look and move especially well in their clothes. They may not be glamour-girls in any sense but they have a certain something which sets them apart. Speaking fashion-wise, how did they attain it? And how can we?

First of all, notice that these dancers are wearing clothes *suitable* to them. It is absolute disaster to try to copy a dress that you admire on another unless you are perfectly sure it is also suitable to yourself. Coloring, height, weight and, yes — age — have a lot to do with it. Start with colors you like best in “civilian” life when planning a square dance dress. You know which ones make you “feel” good, which draw the most compliments. Then consider your other characteristics and choose a pattern that plays up your best points by minimizing your worst.

Upper arms heavy? Wear some sort of sleeve always, preferably to some 3" above the elbow. Waistline thickening? You'll be amazed at what darts can do in a fitted bodice — and with a “longline” bra underneath. Tall and thin? You're the one for horizontal stripes. Beautiful neck and shoulder line? Show it with a cleverly-cut neckline.

One delightful feature of the square dance dress is that it makes your hip measurements unimportant! The petite lady, however, must watch that she doesn't turn into a powder-puff with a too-full skirt.

And now we have to talk about skirt-lengths.

Mail reaching Sets in Order lately has contained increasingly loud groans at the high-rise hemlines of square dance dresses. The mini-square-dance-skirt seems, unhappily, to be with us. To avoid the powder-puff or lampshade look while yet reflecting the latest square dance fashion fun, try hard to keep those dress-lengths at least below the knee. Remember that skirts fly up while dancing!

Just how “fussy” you make your dress is up to your own personal good taste. If you are happy in cascades of ruffles, wear them. If they make you squirm, stick to the sleek, tailored lines but add a touch of gayety with color or in flat trimmings.

To review some of the basic styles of square dance dresses for your own inspiration, and starting with necklines, there are: high, round necklines for the “quaint” look; square or “V” necklines especially good on short-necked people; “sweetheart” necklines becoming to almost everyone; low, round necklines for those who can afford them.

Sleeves come in many ways: popular favorite is still the small puff or the large puff with a ruffle; there is the set-in sleeve which may be short, elbow-length or $\frac{3}{4}$ length; there is the “raglan” with slanting seam from underarm to neck; there is the tiny ruffle or wisp of straight material barely covering the shoulder; or the sleeve which is part of a yoke top set above the bodice.

The bodice has settled mainly to the fitted type with darts. Sometimes the blouse of a two-piece dress will be a little more full; it is a matter of choice and comfort.

The full square dance skirt is still based on the two ideas; tiered or circular. The three-tiered skirt is enjoying a comeback at present and offers much opportunity for adaptation. The circular may be plain or end in a wide ruffle; the gored skirt consists of several panels, narrow at the top and wide at the bottom.

All of these elements can be put together in a myriad of ways; it's up to you.

With the constant improvements in dress fabrics themselves, it is relatively easy to find interesting prints, checks, plaids, solid colors, around which to plan your dresses. Dacron and cotton or all-dacron are extremely popular today, both for beauty and easy-care qualities. Using them as a base, add ruffles, bows, braid, lace, ribbon to your heart's content — and as they suit YOU. The results can be fascinating.

SUBJECT: WE NEED A STANDARD METHOD OF COMMUNICATION



Much has been said concerning the need for standardization in nomenclature, calls, and other aspects of square dancing. There is, however, one area that to me has been overlooked and is definitely in need of standardization. I refer to the problem experienced by many, especially in a new hall with a strange crowd, of getting the music and voice balanced and at the proper level.

We have been at many dances where the sound is not right and it usually ends up something like this: The caller can (and often does) ask whether the music and voice is right (and he can make himself heard by using the P.A. system.) However the dancers on the floor have no way of conveying their thought except to call up to the caller and when two or more try to tell the caller at the same time, the end result is just one mass of confusion.

After some thought on this, it occurs to me that callers and dancers should have a standard set of hand signals which an alert caller could read and use in adjusting his public address system. Hand signals could be used during the middle of the dance without interrupting either the dancers or the caller. Such a set of hand signals should meet the following requirements: (1) They must be simple and easily recognized; (2) They must not be confused with normal hand movements used in the dancing; (3) They should graphically convey the message desired; and (4) They must be simple enough to be easily remembered and adaptable to standardization in all areas.

In this vein I propose the following signals. First, music volume: Imagine the forefinger of the right hand as "spinning a record." Forefinger pointing up and spinning would indicate

"music volume up."

Forefinger pointing down and spinning would indicate "decrease music volume."

Second, the voice or mike volume: Imagine that the thumb of the right hand is a "mike" being held in the caller's hand. Using the thumb as a symbol of the mike, a simple signal of "thumb up" indicates "increase voice volume" and a signal of "thumb down" would mean "decrease voice volume." Of course the old thumb directly up in the air would still mean A-OK.

These signals may not be the best answer to this problem, but they are a starting place. I do feel that some sort of standardized set of signals is important and would do much to eliminate confusion.

Yours for better dancing.

Glen Nickerson
Kent, Washington

HAVE YOU EVER NOTICED as you were dancing how "perfect" the sound is during a circle left, or a right and left through, and how poor the sound becomes with a spin wheel barge cloverleaf through? Many times the complaint of poor sound is strictly a coverup for a dancer error, but there is no doubt that poor sound adjustment does cause unhappy square dance situations.

It's questionable whether everyone equipped with hand signals should be communicating to the caller. However, the caller's wife or someone working closely with the caller, is in an excellent position to help out in the beginning of the evening particularly with a report on the balance of floor sound. Perhaps some of these "signals" will prove helpful.

HOW TO GET YOUR SQUARE DANCE OR ROUND DANCE RECORDED

THERE IS ONE PHASE of square and round dancing which has immense appeal to a certain segment of its adherents. This is the chance to create square or round dances. The desire may strike at any time that one of these people hears a piece of music which inspires him to think of a square dance pattern or round dance routine. As soon as he can get to pencil and pad he is busily scribbling notes.

Then he asks himself, "What am I going to do with this? I'd like to get it recorded. How do I go about it?"

In talking with representatives of several of the record companies producing square and round dances today, certain procedures were recommended.

For square dance singing calls, the pattern should be worked over carefully and then workshopped with dancers to be sure it is comfortably danceable, using the original music which inspired it. It should be written down in close-to-final form, with adequate explanations thru-

out. The next step is to send the call on a tape with the original music, if possible, to the record producer. Many producers are dancers or callers; all have advisors in the field who will listen to the tape and decide if it has merit.

Almost the same procedure applies for round dances. The routine should be as free of "clinkers" as possible before it goes out. The creator should indicate "how many times thru" he wants to make his dance. And does he intend it to be a simple dance or a more challenging one? Is it clearly written so there is no mistaking the meaning?

He may then send the dance write-up and record to the record-maker who will decide if it fits his program. Warning: the author must be prepared for possible revisions.

Here is a list of labels devoted to producing square and round dance records.

There is always room for good, well-patterned square dances; for clearly-written, ably constructed rounds.

AMERICAN DANCE TREASURES
(Lloyd Shaw Found., Inc.) Box 203
Colorado Springs, Colo. 80901

AQUA RECORDS (Jack Riley)
1230 1/2 Westlake Ave., No.
Seattle, Wash. 98109

B 'N' B RECORDS (Blaum & Brower)
4150 W. 70th Ct., Miami, Fla. 33155

BALANCE RECORDS (Jay Orem)
c/o Scope, PO Box 64343,
Los Angeles, Calif. 90064

BELCO RECORDS (C. O. Guest)
316 Starr St., Dallas, Texas 75203

BLACK MOUNTAIN & SQUARE &
ROUND RECORDS (Les Gotcher)
PO Box 328, La Puente, Calif. 91747

BLUE STAR RECORDS
(Norman Merrbach) 323 W. 14th St.
Houston, Texas 77008

BOGAN RECORDS (Norman Merrbach)
323 W. 14th St., Houston, Texas 77008

FAMILY SQUARE RECORDS
(Hugh Macey) PO Box 216, Bath, Ohio

FLIP RECORDS (Doug Edwards)
PO Box 194, Park Ridge, Ill. 60068

FOLKCRAFT RECORDS (Frank Kaltman)
1159 Broad St., Newark, N.J. 07114

THE FOLK DANCER RECORDS
(Michael Herman)—Folk Dance House
108 W 16th St., New York, N.Y. 10011

GO RECORDS (Doug Edwards)
PO Box 194, Park Ridge, Ill. 60068

GRENN RECORDS (Hugh Macey)
PO Box 216, Bath, Ohio

HI-HAT RECORDS (Merl Olds)
Box 69833, Los Angeles, Calif. 90069

J-BAR-L RECORDS (Jay Orem)
c/o Scope, PO Box 64343,
Los Angeles, Calif. 90064

JEWEL RECORDS (Jewel O'Brien)
328 Linda Ave., Birmingham, Ala. 35226

JOCKO RECORDS (W. W. Phillippe)
c/o Phillippe Auto, Business Loop 70
Columbia, Mo. 65201

KALOX RECORDS (C. O. Guest)
316 Starr St., Dallas, Texas 75203

KEENO RECORDS (Harold Bausch)
PO Box 65, Leigh, Nebr. 68643

KIMBO RECORDS (R. S. Kimble)
Box 55, Deal, N.J. 07723

LONGHORN RECORDS (C. O. Guest)
316 Starr St., Dallas, Texas 75203

LORE RECORDS (Norman Merrbach)
323 W. 14th St., Houston, Texas 77008

MACGREGOR RECORDS
(C. P. MacGregor) 729 S. Western Ave.
Los Angeles, Calif. 90005

MAGIC RECORDS (Fred Bouvier)
4842 Lancelot Dr.
New Orleans, La. 70127

MIBS RECORDS (Doug Edwards)
PO Box 194, Park Ridge, Ill. 60068

MUSTANG RECORDS
(Norman Merrbach) 323 W. 14th St.
Houston, Texas 77008

NIAGARA RECORDS (Don Duffin)
130 Thorncliff Rd.
Kenmore, N.Y. 14223

OLD TIMER RECORDS (Jay Orem)
c/o Scope, PO Box 64343,
Los Angeles, Calif. 90064

PRAIRIE RECORDINGS (Al Horn)
Box 4033, Pueblo, Colo. 81003

RED BOOT RECORDS (Don Williamson)
College Hills, Greeneville, Tenn. 37743

ROCKIN' A RECORDS
(Norman Merrbach) 323 W. 14th St.
Houston, Texas 77008

SASHAY RECORDS (Robert Thomson)
PO Box 7591, Oregon, Ohio 43616

SCOPE RECORDS (Jay Orem)
PO. Box 64343, Los Angeles, Calif. 90064

SETS IN ORDER RECORDS (Bob Osgood)
462 N. Robertson Blvd.
Los Angeles, Calif. 90048

LLOYD SHAW RECORDINGS
(Lloyd Shaw Found., Inc.)
Box 203, Colorado Springs, Colo. 80901

SQUARE L RECORDS (Melton Luttrell)
8512 La Jolla Court
Fort Worth, Texas 76116

SQUARE TUNES (Bob Dubree)
3435 Magnolia Ave.
Knoxville, Tenn. 37914

SUNNY HILLS RECORDS (Jay Orem)
c/o Scope, PO Box 64343,
Los Angeles, Calif. 90064

SWINGING SQUARE RECORDS
(Norman Merrbach) 323 W. 14th St.
Houston, Texas 77008

TAHOE RECORDS (Lloyd Springer)
PO Box 3306, Fullerton, Calif. 92634

TOP RECORDS (Hugh Macey)
PO Box 216, Bath, Ohio 44210
WAGON WHEEL RECORDS
(Don Franklin) 9500 W. 53rd Ave.
Arvada, Colo. 80002

WESTERN JUBILEE RECORDS
(Leslie Ely) 8811 N. 38 Dr.
Phoenix, Ariz. 85021

WINDSOR RECORDS (Ed Lowry)
5530 N. Rosemead Blvd.
Temple City, Calif. 91780

The music which goes in to the record-maker may come out in quite a different form on his record because he is, after all, gearing his recording to the particular field of square and round dancing. This is why he exists, so that he can make this transformation and provide the music which is so important a part of the general activity.

Since there are so many record companies producing records every month, there is apt to be an over-abundance of material. The callers cannot possibly use everything that is put before them; neither can round dance teachers teach *all* the new rounds. They will naturally select the material which appeals to them most and suits their schedule and style.

AMERICAN SQUARE DANCE-A DUTCH TREAT

One of the undeniably important functions of square dancing is that so often it brings a touch of home to those Americans who are stationed abroad in one capacity or another. It is something that can be imported or exported at will and takes on added meaning when home seems far away.

Much of the exportation has been done by square dancers and callers in the military and caller TSgt. J. P. Jett is one of them. At present stationed as a training instructor at Camp New Amsterdam, in Holland, Jett has organized and calls for the Holland Windmillers every Friday night at the CNA dependents school. The club, numbering a membership of 40, belongs to the European Assn. of American Square Dance Clubs and is the only square dance club in

Caller and
TSgt. J. P. Jett
in action.



The Netherlands.

Sgt. Jett has been calling for several years, having learned the art while stationed at Seymour-Johnson AFB, N.C. He has been in Holland for 20 months.

The photographs herewith, supplied by the United States Air Force, show what fun is being had by square dancers in tiny Holland.



A Grand Right and Left by the
Holland Windmillers at
Camp New Amsterdam, Holland

Official USAF Photos

STYLE SERIES:

SOMETHING
NEW
(HUH?)



1



2

WE'D LIKE TO TRY something a little different with you this month. We'll call it a guessing game. If you are up on your current basics you'll have no trouble. There are no experimental movements in this, only dances that seem to have passed the test of time, so if you're ready, here we go.

Starting from a square (1) the head couples start a square through (2) to finish as each of the active dancers faces his corner (3). This is where the action starts.

The call is for active couples. Centers in (4). Now, cross run (5). This is actually self-explanatory. Once you're in a 2-faced line of four following the centers in, the actives simply cross and then run around one person to finish at the end of the line (6).

Now the ends fold. The actives move forward (7) and around (8) to once again face the outside two (9).

Repeating, centers in (10), and cross run (11). The dancers once again cross, one in front of the other as they move to the ends of the line (12).

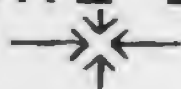
Now the ends fold (13) and the dancers end (14), as they started, in eight chain through position. This time, they are ready for an allemande left.

O.K. so what's so different about all of this? Actually, for the newcomers, nothing in particular except, as Earl Johnston, who uses this, explained, "You could just as easily have called it in its traditional manner."

**Lady around the lady,
And the gent around the gent;
Now the gent around the lady,
And the lady around the gent.**



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

New York

The Second Annual Peach Blossom Festival in Canajoharie will honor Lawrence (Duke) Miller, dean of square dance callers in the Central Mohawk Valley who, with his wife Gene, introduced modern square dancing to the area over 25 years ago. Setting will be the East Hill School Complex overlooking the Valley and the river. Date is May 25, noon to midnight. Staff is comprised of Dicks Jones and Leger, Mo Howard, George and Millie Ireland and the honored guests, the Millers. Worthy of note is that all of the three halls to be used are connected by covered corridors so it can rain away and not dampen the dancing. Also, a "Splash Party" is planned in the Nellis Memorial Olympic-size swimming pool. A Pre-Festival Dance will be held on May 24, for early-comers. Write C. E. Dievendorf, 92 Reed St., Canajoharie, N. Y. 13317, for more info.

New Jersey

March 29 was the date of the Spring Wing Ding given by the Ridge Stompers in Glassboro. Jim and Al Cargill, Bill Thiede and Bud Weisen were the callers.

—Joanna Kroh

Pennsylvania

After organizing and having one campout last year, the Rovin Squares Camping Square Dance Club has planned five weekends for the coming season. The club combines camping and square dancing in the Delaware Valley area. Dates for the weekends are: May 17-19 Oak Creek Campground, Bowmansville; June 21-23, Red Ridge Lake, Zion Grove; July 25-

28, Bloomsburg Fairground, Bloomsburg; Aug. 25-27, Granite Hill Campground, Gettysburg; Sept. 12-15, Spring Gulch Campground, New Holland. The July outing is a "special," featuring Dick Jones as caller. Write for further information to Del Reynolds, RD #1, Box 191, Chadds Ford, Pa. 19317.

Pennsylvanians seem to be really attracted to the camping-dancing idea for the Liberty Bells & Beaus are sponsoring camping-dancing weekends at Liberty Township Sportsmans Club, Blanchard, on the following dates: June 7-9; July 5-7; Aug. 9-11; Sept. 6-8; Oct. 4-6. Write Bruce Williamson, Jr., Box C-311, R.D. #1, Lock Haven, Pa. 17745.

Georgia

The Dixie Federation Dance was held in Valdosta on Jan. 13 with two sessions. The afternoon session presented caller-members of the federation; the evening dance featured guest caller Jack Livingston. On Feb. 3 the Dixie Federation Callers held a callers dance in Thomasville and right after that, on Feb. 6, a beginners square dance class got under way.

The 4th Jekyll Island Jamboree will be held on Aug. 16-18 at Stuckey's Carriage Inn, Jekyll Island with Bob Bennett and Rod Blaylock at the mike.

North Carolina

Red Boot Records will present two festivals in North Carolina. The first, on July 4-6, will take place at Montreat with Myrna Cheek, Ted Frye, Billy Joe Oliver, Danny Robinson, Homer Walter, Don Williamson, and Ruth Jewel and Wray Ferrell on rounds. The second, on Aug. 1-3 is slated for Crossmore, with Don Belvin, Bill Brown, Woody Christopher, Ted Frye, Bob Rust, Don Williamson, and the Irv Easterdays on rounds.

Florida

Two "specials" coming up in Florida. The 6th Annual Cotillion, with John Saunders calling, will be presented at the Confederate Inn, Tallahassee, on May 4. The First Dixie Federation Weekend will follow the patriotic holiday, on July 5-6, at the F.S.U. Student Union, Tallahassee. John Saunders will again call and will be joined by Bob Arnold. Ed and Kay Mack are handling the rounds on this one.

—Mildred Kearton

Tennessee

Callers for the T.E.R.C. Square Dance Club of Kingsport are as follows for this and ensuing months: April 27, Bob Fisk; May 11, Harry

Lackey; May 25, Johnny Wyckoff; June 8, Dave Taylor; July 13, Dick Jones; Aug. 10, Ron Schneider.
—Bob Price

Alabama

The 15th Annual Alabama Jubilee of the Birmingham Square Dance Assn. is scheduled for Apr. 5-6 in the Municipal Auditorium, Birmingham. Max Forsyth and Chuck Raley will do the calling; Manning and Nita Smith will cue the rounds. Area callers will be featured for two hours on April 6. Theme of the Fashion Show which has come to be an important part of this particular festival will this year be a Hawaiian one, replete with leis and grass skirts. This production will highlight the Saturday night dance. Weekend festivities will close with a "Luau" Breakfast at the Birmingham-Southern College Cafeteria. For reservations contact Alabama Jubilee Committee, P.O. Box 6161, Birmingham, Ala. 35209.

—Alma Ruth Peters

Iowa

The Sixth Iowa State Square and Round Dance Convention was held on March 29-30 in Sioux City at the Municipal Auditorium. Four rooms under one roof could accommodate 310 squares, with seating for 4000 persons. Sounds big.

—Karroll Carson

Ohio

The Akron Area Square and Round Dance Federation will have its 8th Annual Spring Festival on April 20 at Akron University Memorial Hall, Akron. Callers will be Reath Blickenderfer, Tommy Stoye, Ron Schneider and Johnny Davis. Edna and Gene Arnfield will be in charge of rounds. Write to John Darmstadt, 3130 Meier Pl., Cuyahoga Falls, Ohio 44221, to know more.

—Paul Schoonover

The January Buckeye Poll of favorite round

dances done in Ohio listed the following as the Top Ten; Too Much Love, Arms of Love, Hold Me, I'll Take Care, The Last Waltz, Marnie, Sweet Misery, Call Her Your Sweetheart, Waltz of Dreams and Whisper Waltz.

—Phyl Lehnert

Nebraska

Lincoln's 1968 Festival will start off with an afternoon of square dancing to Bob Fisk and round dancing with Jack and Darlene Chaffee. The evening dance will provide more enjoyment with the same headliners plus intermission entertainment by the Lincoln Boys Choir. At the conclusion of the dance, the after party will begin with a delicious dinner and more entertainment. Directors for this year are Dr. and Mrs. Bob Kenney. The date is May 4 and the locale is Lincoln's Pershing Auditorium.

—Bill Reilley

Minnesota

The 20th Anniversary of the founding of the Minnesota State Square Dance Federation was celebrated with a weekend of activities last Dec. 2-3. Co-Chairmen were Marvin Bix and Myrtle Hoppe, with Dr. Ralph Piper serving as Advisor. The first president, Morry Gelman and his wife Nancy, from Sherman Oaks, Calif., were present.

—Catherine Simon

Illinois

Square Wheels of Elmhurst dance every 1st and 3rd Friday at the American Legion Hall in that town, September thru May, with Caller Russ Bone.

—Tom McKay

An Arts and Humanities Institute for advanced study in Dance for the American Male will be offered at Illinois State University, Normal, for six weeks from June 17 thru July 26, in cooperation with the National Foundation on the Arts and Humanities Act of 1965

When kilt-clad Bailie Hugh MacPherson, Senior Magistrate of the City of Edinburgh, Scotland, visited Florida, he was given a warm welcome by caller Bob Dawson and his group of square dancers in Sarasota. The visiting Scotsman is being shown a Right and Left Thru in the picture's center, with Dawson coaching.



and the U.S. Office of Education. A staff of four men and three women has been contracted to conduct the only summer institute in dance in the country this summer with a federal grant. Lucas Hoving, long associated with the Jose Limon Dance Company; Chet Milar, a specialist in ethnic dance; Kirby Todd, regular staff member at Illinois State University in American Dance with a wide experience at the Lighted Lantern and with the Lloyd Shaw Foundation; and Syl Legner, dance accompanist at I.S.U., are the men. Dr. Miram Gray, who initiated the event, will direct the Institute. Many phases of the dance will be covered. Interested persons should write to Dr. Gray, Dept. of Health and Physical Education, Illinois State University, Normal, Ill. 61761.

Missouri

The Springfield All-City Square Dance Assn. is composed of five square dance clubs and one round dance club in the area. Association dances are on fifth Saturday nights and for 1968, the following callers have been secured: June 29, Bob Yerington; Aug. 31, Marshall Flippo. The Nov. 30 date is still open.

—E. A. Clawson

Wisconsin

The South East Area of Wisconsin is well-saturated with square dance clubs, it would seem, with some 29 clubs from the Boots & Bustles to the Twirly Birds dancing on regular schedules. The area covered is in and around Milwaukee. For more information on dancing specifics write to Lamar Senn, Route 2, Country Aire Estates, Cedarburg, Wisc. 53012.

La Crosse Happy Twirlers, Jean and Bill Sauer, recently received the Speak Up Award from Alex Skover, president of the Greater La Crosse Chamber of Commerce and Charles Morgan of the chamber's publicity committee. The award goes to people who "speak up" about La Crosse and its activities. Jean and Bill have been active in square dancing for the past 15 years and have given much of their time and energy to develop La Crosse as a square dance center. Their Spring Fling and Oktoberfest represent two giant steps in this direction.

—Dorothy Johnston

Montana

July 20-21 should be marked down on the vacationing round dancer's calendar as dates

for Montana's 8th Round-O-Rama at Columbia Gardens in Butte. Gene and Edna Arnfield will officiate as round dance leaders; Vaughn Parrish will handle the calling department.

—Margaret Wynn

Wyoming

The Green River Squarenaders present Johnny LeClair as caller at their 10th Annual Festival on May 11 in Green River. Square dancers from everywhere are invited to attend.

—LaVon Eskridge

California

Beaus and Belles used a Circus Theme for their 11th Annual Round Up which was held at Ventura's beautiful Recreation Center on January 14. Bruce Johnson, Arnie Kronenberger and Bob Ruff were the sterling callers and even on a warm, sunny afternoon their calling kept the dancers inside the hall instead of out on the terrace overlooking the Pacific. Between 35 and 40 squares danced in a hall decorated with huge foil cut-outs of circus animals and clowns. Decorations on the refreshment tables carried out the theme, some of them made from Readers Digest magazines, as outlined in Sets in Order's Walkthru a few months ago.

At midnight, December 31, Mac McCullar became the Past President of the Central Coast Callers Association in the San Luis Obispo area. At that point Jack Osborne of Paso Robles took over the reins.

"A Night to Remember" was really two, January 25 and 26, when Dots & Dashes, the teen demonstration group of Lancaster, entertained with a stage production at Jane Reynolds Park. This same group, directed by Herb and Velma Perry, also had toes tapping at the very formal Masonic ceremonies involving presentation of a "50-year-pin" in December, when the young square dancers put on the entertainment.

On April 20 the Coalinga Country Cousins will have their Third Anniversary Dinner-Dance at Standard 25D Recreation Bldg., in Coalinga. Ernie Kinney will be the caller.

What is termed a "Prospectors Square Dance" is held every Monday evening at the Senior Center of Berkeley, with Douglas Smith calling.

—Aileen Himberg

Ontario

The 5th Annual Forest City Square Dance Festival is planned for Apr. 5-6 at the New Centennial Hall, London, featuring callers



It was the 17th anniversary of the Connecticut Square Dance Club when this picture was taken. Shown are eight past presidents with their wives and, just to the right of the party cake, Callers Dave Taylor and Al Brundage, with Bea Brundage.

Johnnie Roth and Norm Wilcox. On rounds will be the O'Connells. —*Millie Christie*

A new club 7½ squares strong has been started by Ivy Laurin in Stirling. Also there is a group of 87 children dancing in that area, again with Ivy Laurin calling.

The 6th Annual Fun-O-Rama hosted by Pioneer Square Dance Club will take place on Apr. 27 in St. Catharines, with club caller Collis Wood, guests Norm Wilcox, Bill Carey and Ernie Carvell. The event will be held at the Beacon Motor Hotel and more information can be obtained by writing to Bill Patterson, 28 Mildred Ave., St. Catharines, Ont., Canada.

Oregon

Even during the summer months The Country Capers Club dances on 1st and 3rd Saturdays at The Hayloft in Portland. Telephone 292-1286 or 235-9512 for details. —*M. Popp*

Germany

Traveling square dancers who wish information about the Fall Round-Up to be held at Ramstein AFB in Germany over Labor Day Weekend next September are invited to write CWO Mark Tester, HQ. AWSCOM, APO New York, N.Y. 09189.

Square Dance Month in Europe got off to a big start with the Cal Golden 20th Anniversary dance hosted by Skirts and Spurs of Kaiserslautern, for whom he calls. Twenty squares plus attended this dance, with 17 clubs from Europe represented.

Castoffs of Ramstein AFB had a class graduation on February 3.

Stintfang Square Dancers of Hamburg invite all clubs to their second Pfingsttreffen in that

city come June 1-2. Hosts are a German square dance group which is a member of the European Assn. of American Square Dance Clubs.

—*Beverly Morris*

Diplomas were given to 21 new square dancers last December following a "Final Exam" at a regular dance night of the Berlin Dancing Bears, Chuck Bexley calling. As a part of Chuck's first Berlin graduation he presented "Square Dancing's Helping Hand" badges to Ilse and Jurgen Becker, a German couple who faithfully attended all classes to help with the German and American students.

Michigan

The Zodiac was the unusual theme of the anniversary dance given by the Merry Mixers of DeWitt on March 30. Callers were Russ Farr, Les Furhman and Chuck Wilbur. Dancers were promised an opportunity to earn individual "horoscope" badges.

The Michigan Square Dance Leaders Association plans its Annual Spring Festival for May 19 at Mercy College in Detroit.

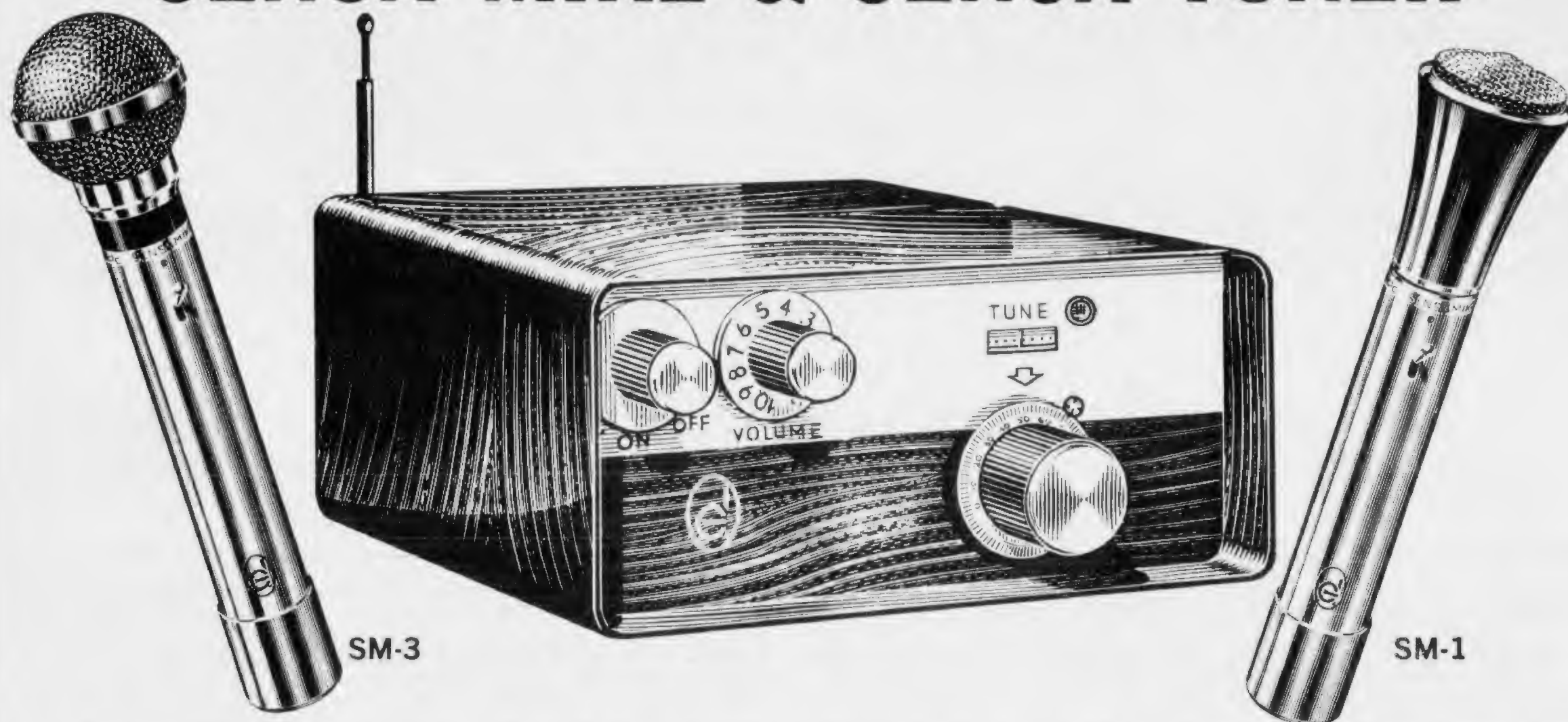
—*Betty Noll*

Square dancing has received some excellent publicity in the South Central Michigan area with interesting, well-written stories appearing in the Battle Creek Enquirer and Evening News and the Hillsdale Daily News. Subject of one of the stories, by Geneva Gates, is Dr. Mary Packer, who conducts a dance class at Hillsdale College. Mrs. Packer told the interviewer how the modern American Square Dance developed and why it is attracting so many people. Publicity like this is invaluable and all concerned should be congratulated. —*Ginny Buskirk*

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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

April 1968

THIS MONTH WE ARE featuring the calls of Sets in Order's workshop Editor Bob Page. In this collection you will find samples of the types of calls which stimulate the enthusiasm of square dancers who are strong "Page" fans both here in the U.S.A., in Canada and abroad. We remind you once again that calls in this series are not necessarily those of the feature caller but are figures which he especially enjoys using.

Heads square thru
Swing thru
Girls turn alone
Wheel and deal
Right and left thru
Dive thru
Star thru
Square thru
Swing thru
Girls turn alone
Wheel and deal
Right and left thru
Dive thru
Pass thru
Allemande left

Heads right and left thru
Half sashay
Slide thru
Swing thru
Boys run
Boys circulate
Couples circulate
Wheel and deal
Right and left thru
Dive thru
Pass thru
Slide thru
Cross Trail
Allemande

Heads square thru
Eight chain four
Turn thru
Centers left turn thru
Cloverleaf
Centers turn thru
Left swing thru
Girls run
Wheel and deal
Allemande left

Heads spin the top
Turn thru
Circle four to a line
Pass thru
Wheel and deal
Dixie daisy
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Dixie daisy
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Centers left turn thru
Right and left grand

Heads right and left thru
Full turn
Roll a half sashay
Separate around one
In middle box the gnat
Square thru three quarters
Left square thru three quarters
In middle square thru three quarters
Centers in
Cast off three quarters
Star thru
Centers square thru three quarters
Allemande left

Head ladies chain right
New side ladies chain across
Heads square thru
Do-sa-do to an ocean wave
All eight circulate
Right and left thru
Dive thru
Pass thru
Square thru three quarters
Allemande left

Four ladies chain three quarters
Heads square thru
Do-sa-do
Swing thru
Turn thru
Centers do-sa-do
Swing thru
Turn thru
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Girls turn thru
Allemande left

Head ladies chain right
 Heads right and left thru
 Spin the top
 Pass thru
 Do-sa-do to ocean wave
 Spin the top
 Four men in middle spin the top
 Girls do-sa-do
 Everybody pass thru
 Allemande left

Heads square thru
 Double swing thru
 Boys trade
 Girls turn alone
 Wheel and deal
 Right and left thru
 Dive thru
 Star thru
 Right and left thru
 Half square thru
 Double swing thru
 Boys trade
 Girls turn alone
 Wheel and deal
 Right and left thru
 Dive thru
 Pass thru
 Allemande left

Heads half sashay
 Circle eight
 Boys square thru
 Swing thru
 Centers trade - *for then*
 Right and left grand

**BOB
PAGE**



Bob and his wife Nita are indeed a devoted pair of square dance leaders. Not only do they carry a program of tours across the country but conduct regular classes and call for clubs and workshops in the northern California area. Bob's participation in workshops, his courses in leadership training, his calling in Europe and next month in Japan, his records on Sets in Order and Scope labels plus his work on camp and institute staffs, establishes him as one of the busiest callers in the activity today.

Heads half square thru
 Circle to a line
 Pass thru
 Wheel and deal
 Double pass thru
 First couple left next right
 Square thru three quarters
 Frontier whirl
 Swing star thru
 Roll away half sashay
 U turn back
 Allemande left

Heads lead right
 Circle to line
 Pass thru
 Wheel and deal
 Double pass thru
 Cloverleaf
 Double pass thru
 Centers in
 Cast off three quarters
 And one quarter more
 Ends trade
 Centers U turn back
 Ends fold
 Star thru
 Frontier whirl
 Pass thru
 Wheel and deal
 Double pass thru
 Centers in
 Cast off three quarters
 And one quarter more
 Ends trade
 Centers U turn back
 Ends fold
 Star thru
 Frontier whirl
 Right and left thru
 Cross trail
 Allemande left

Heads square thru
 Swing thru
 Girls double circulate
 Boys trade
 Boys circulate
 Swing thru
 Boys double circulate
 Girls trade
 Girls circulate
 Right and left thru
 Dive thru
 Star thru
 Cross trail
 Allemande left

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

Head ladies chain right
 New head ladies chain across
 Heads square thru
 Half square thru with outside two
 Bend the line
 Square thru three quarters
 Frontier whirl
 Roll away half sashay
 Box the gnat across
 Square thru
 Centers right and left thru
 Everybody Frontier whirl
 Right and left thru
 Square thru three quarters
 Allemande left

NO SWINGS

By Dave Morton, Nottingham, England

Heads right circle to a line
 Pass thru round off double pass thru
 Cloverleaf double pass thru
 Cloverleaf double pass thru
 Centers in
 Cast off three quarters round
 Pass thru wheel and deal
 Face the one beside you and back away
 Pass thru wheel and deal
 Face the one beside you and back away
 Pass thru wheel and deal
 Center two pass thru
 U turn back
 Everybody find ol' corner
 Left allemande

PAIR WHERE

By Bob Hunkston, Fremont, California

Heads move up to the middle and back
 Pair off split the outsides
 Round one to a line of four
 Pair off centers in
 Cast off three quarters round
 Star thru
 Centers square thru three quarters
 Centers in cast off three quarters round
 Pair off centers in
 Cast off three quarters round
 Star thru
 Centers square thru three quarters to an
 Allemande left

TRICKY

By Bill Barton, Cornish Flats, New Hampshire

Heads slide thru turn thru
 Slide thru the outside two
 Center four turn thru
 All bend the line
 Slide thru
 Center four turn thru
 Slide thru the outside two
 Center four turn thru
 All bend the line
 Slide thru
 Center four turn thru
 Split that couple facing you
 Go round one back to the middle
 Star thru
 Left allemande

YEAH

By Mac McCullar, San Luis Obispo, Calif.

Heads to the right circle to a line
 Forward eight and back half sashay
 Pass thru arch in the middle
 The ends turn in
 Square thru three quarters do
 Do-sa-do with the outside two
 Make an ocean wave and rock it
 Box the gnat
 Go right and left grand.

APPLESIDA # TWO

By Ida Spuhler, Covina, California

Number one bow and swing then promenade
 Half way round the outside ring
 And stand behind number three
 Side ladies chain
 One and three promenade across the square
 Centers in when you get there
 And all four do a U turn back
 Two and four square thru four hands
 Those who can
 Split that line of four
 Around one line up six
 Other two Frontier whirl then
 Split that line of six
 Go around three
 Hook on the ends line of eight
 Bend the big line
 Bend the little line
 Men star left
 Girls star right
 Girls step in behind your date
 Eight hands star star all eight
 Men step out pass one girl
 Left allemande

SINGING CALL*

BABY BLUE EYES

By Ted Joslin, Manchester, Missouri

Record: Jewel #143, Flip Instrumental with
 Ted Joslin

OPENER, MIDDLE BREAK, ENDING
 Join hands circle go walkin' round the ring
 Left allemande do-sa-do your Jane
 Men star left one time around the land
 Turn thru with partner left allemande
 Weave the ring in and out you go
 Do-sa-do your lady you promeno
 Promenade she's a beautiful gal
 When she rolls those baby blue eyes
 FIGURE
 Four ladies chain turn 'em and then
 Heads move up and back
 Square thru my friend
 Four hands around swing thru you do
 Boys trade box the gnat slide thru
 Square thru three quarters
 Corner you swing round and round
 Promenade the ring promenade
 She's a beautiful gal
 When she rolls those baby blue eyes
 Suggested ending (Full promenade)
 SEQUENCE: Opener, Figure twice for heads,
 Middle break, Figure twice for sides, Ending

During the year S.I.O. will reprint up-dated routine descriptions for some of those rounds which, because of continued use-age have come to be known as "standards."



SILK AND SATIN

By Jack and Na Stapleton, Grosse Pointe, Michigan
Record: Windsor 4658

Position: Intro and Dance — Diag Open-Facing.

Footwork: Opposite-directions for M except as noted.

Meas INTRODUCTION

Wait; Wait; Apart, Point, —; Together, Touch, —;

- 1-2** In OPEN FACING pos M diag twd LOD and WALL wait 2 meas;
3 Step bwd away from ptr on L, point R toe twd ptr, hold 1 ct;
4 Step fwd twd ptr on R, touch L to R, hold 1 ct;

DANCE

Waltz Fwd; (Wrap) Waltz Fwd; Waltz Fwd; Face, Touch, —(to Bfy);

- 1** In DIAG OPEN-FACING pos facing LOD waltz fwd L, R, L (veering slightly away from ptr);
2 Taking short steps waltz fwd, R, L, R as (W makes a full L face turn stepping L, R, L to end in WRAPPED pos on M's R side) with M's R and (W's L) hands joined around (W's waist) M's L and (W's R) joined in front both facing LOD;
3 In WRAPPED pos facing LOD starting with L ft do one fwd waltz;
4 Release M's R and (W's L) hands step fwd on R turning 1/4 R face now facing WALL, touch L to R taking BUTTERFLY pos, hold 1 ct;

Side, Behind, Side; Manuv, 2, 3; (R) Waltz Turn; (R) Waltz Turn (to OP);

- 5** In BUTTERFLY pos M facing WALL step side on L, X RIB of L (W XIB also), side on L;
6 Assuming CLOSED pos manuv in 3 steps R, L, R to end facing RLOD;
7-8 Starting with L ft do 2 R face turning waltzes to end facing LOD in DIAG OPEN-FACING pos;

Waltz Fwd; (Wrap) Waltz Fwd; Waltz Fwd; Face, Touch, — (to Bfy);

- 9-12** Repeat action of meas 1-4;
Side, Behind, Side; Manuv, 2, 3; (R) Waltz Turn; (R) Waltz Turn (to Scar);

- 13-16** Repeat action of meas 5-8 to end in SIDECAR pos;

Twinkle Out, 2, 3; Twinkle In, 2, 3; (W Twirl) AROUND, 2, 3 (to Scar); Step, Touch, —;

- 17-18** Progressing twd LOD with a slight zig zag movement M XIF (W XIB) do 2 twinkle steps L, R, L, R, L, R the 2nd twinkle will start from BANJO pos;
19 Release M's R (W's L) hands move behind and around W in a 1/2 L circle stepping L, R, L ending in SIDECAR pos facing RLOD

- 20** as (W twirls 1/2 R face under joined M's L and her R hands stepping R, L, R ending in SIDECAR pos facing LOD);
Step in place on R, touch L to R toe, hold 1 ct;

Twinkle In, 2, 3; Twinkle Out, 2, 3; (W Twirl) Around, 2, 3 (to Bfy); Side, Touch, —;

- 21-23** Traveling RLOD repeat action of meas 17-19;

- 24** Step swd twd RLOD on R, touch L to R, hold 1 ct;

Roll, 2, 3 (1 1/2 turns to end BK to BK); Step, Touch, —; (Rev Spin) Manuv, 2, 3; Step, Touch, —;

- 25-26** Release hand hold traveling down LOD do a solo roll stepping L, R, L, R, touch L to R, hold 1 ct ending in Bk to Bk pos M facing COH;

- 27-28** Manuv stepping L, R, L, R, touch L to R to end facing RLOD in CLOSED pos while leading (W into a reverse L face solo spin stepping R, L, R, L touch R to L to end facing LOD);

(R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn; (Twirl) Waltz (to OP-Facing);

- 29-31** In CLOSED pos M facing RLOD starting with L ft do 3 R face turning waltzes to end facing LOD;

- 32** Retain M's L (W's R) hands waltz fwd R, L, R as (W twirls R face stepping L, R, L) to end in OPEN-FACING pos facing LOD;

DANCE GOES THRU THREE TIMES AND ACK.

SWINGING ON A STAR

By Carson and Jeanne Moody, Salinas, California

Record: Windsor 4729

Position: Intro and Dance — Semi-Closed facing LOD.

Footwork: Opposite directions for M except as noted.

Meas INTRODUCTION

Wait; Wait;

- 1-2** IN SEMI-CLOSED pos facing LOD wait 2 meas;

DANCE

Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, Back; Walk, , (Pickup to CP), ;

- 1-2** In SEMI-CLOSED pos facing LOD starting with L ft do 2 fwd two-steps;
3 Bring L ft fwd and around IF of R and take wgt, step R slightly bwd, step slightly bwd on L IF of R, step slightly bwd on R;
4 Step fwd LOD in 2 slow steps L, , R, (bringing W in front to CLOSED pos) M facing LOD;

Fwd Two-Step; Fwd Two-Step; Rock Fwd, —, Recov, —; Bwd Two-Step;

- 5-6** In CLOSED pos M facing LOD starting with L ft do 2 fwd two-steps;
7 Rock fwd LOD on L (W bwd), hold 1 ct, recover on R, hold 1 ct;
8 Starting with L ft do 1 bwd two-step moving RLOD;

Bwd Two-Step; Rock Bwd, —, Recov (1/4 Rf Turn), —; Turn Two-Step; Turn Two-Step (to Bfly);

9 Starting with R ft repeat action of meas 8;
10 Rock bwd twd RLOD on L, hold 1 ct, recover on R turning 1/4 R face to end facing ptr and WALL, hold 1 ct;

11-12 Starting with L ft do 2 turning two-steps to end in BUTTERFLY pos M facing WALL:

Face to Face; Back to Back (to CP); (Box) Side, Close, Fwd, —; Side, Close, Back, —;

13 In BUTTERFLY pos do 1 swd two-step progressing LOD stepping L,R,L turning 1/2 L face (W 1/2 R) swinging trailing hands thru between ptrs to a back to back pos;

14 In back to back pos starting with R ft do 1 swd two-step progressing LOD turning R face (W 1/2 L) swinging joined hands thru between ptrs to end in CLOSED pos M facing WALL;

15-16 In CLOSED pos M facing WALL swd on L, close R to L, fwd on L, hold 1 ct, swd R, close L to R, bwd on R, hold 1 ct;

Side, Close, Side, Point (to Rev SCP); Side, Close, Side, Point (to SCP); (Twirl) Walk Fwd, , 2,; 3, , 4,;

17 In CLOSED pos M facing WALL step swd LOD on L, close R to L, swd on L, point R twd RLOD while assuming REV SEMI-CLOSED pos;

18 Step swd on R turning 1/4 L face (W R face) to face ptr and WALL in CLOSED pos, close L to R, step swd on R, point L twd LOD while assuming SEMI-CLOSED facing LOD;

19-20 Retain M's L (W's R) hands joined M walks fwd in 4 slow steps L,R,L,R as (W twirls R face under joined hands 2 slow twirls stepping R,L,R,L) to end in SEMI-CLOSED pos facing LOD;

Note: Some dancers may find it more comfortable to walk only 2 steps and do only 1 twirl in 2 steps.

DANCE GOES THRU THREE TIMES

Exception being on third time thru on meas 20 change hands to M's R (W's L) apart and Ack.

SOUTHTOWN, U.S.A.

By Irv and Betty Easterday, Boonsboro, Maryland
Record: Belco 225

Position: Intro — Open Facing. Dance — Butterfly.

Footwork: Opposite-directions for M except as noted.

INTRODUCTION

Meas

Wait; Wait; Wait; Wait;

1-4 In OPEN-FACING with no hands joined wait 4 meas:

**Clap Thighs, Clap Hands, Clap Ptr Hands, —;
 Clap Thighs, Clap Hands, Clap Ptr Hands, —;
 Clap Thighs, Clap Hands, Clap Ptr Hands, Clap
 Hands; Clap Ptr Hand, Clap Hands, Clap Ptr
 Hand, —;**

5-6 In FACING pos no hands joined clap hands to thighs, clap hands together, clap ptrs hands, hold one ct, and repeat:
7 Clap thighs, clap hands together, clap ptrs hand (R to R hand), clap hands together;
8 Clap ptrs hand (L to L hand), clap hands together, clap ptrs hands, hold 1 ct and assume BUTTERFLY pos;

DANCE

Side, Close, Side, — (to OP); Fwd Two-Step; (Hitch) Fwd, Close, Back, —; Back, Close, Fwd, —;

1 In BUTTERFLY pos M facing WALL step swd on L, close R to L, swd on L turning to face LOD and into OPEN pos, hold 1 ct;
2 Starting with R ft do 1 fwd two-step in LOD;

3 Step fwd on L, close R to L, bwd on L, hold 1 ct;

4 Bwd on R, close L to R, fwd on R, hold 1 ct;

Apart, Close, Back, —; Together, Close, Fwd, —; Turn Two-Step; Turn Two-Step (to Bfy);

5 Still in OPEN pos facing LOD step apt from ptr on L, close R to L, bwd on L, hold 1 ct;

6 Step to side twd ptr on R, close L to R, bwd on R, hold 1 ct;

7-8 Adjusting to CLOSED pos starting with L ft do 2 turning two-steps to end in BUTTERFLY pos M facing WALL:

Side, Close, Side, — (to OP); Fwd Two-Step; (Hitch) Fwd, Close, Back, —; Back, Close, Fwd, —;

9-12 Repeat action of meas 1-4:

Apart, Close, Back, —; Together, Close, Fwd, —; Turn Two-Step; Turn Two-Step;

13-16 Repeat action of meas 5-8 ending in CLOSED pos M facing WALL:

(Vine) Side, Behind, Side, Front; Side, Behind, Side, Thru (to SCP); WALK, , 2,; 3, , 4, (to CP);

17-18 In CLOSED pos M facing WALL swd on L, X RIB, swd L, X RIF swd L, X RIB, swd L cross R thru assuming SEMI-CLOSED pos facing LOD (W XIB, and XIF also):

19-20 In SEMI-CLOSED pos starting with L ft (W with R) walk fwd in LOD in 4 slow steps adjusting to CLOSED pos with M facing WALL:

(Vine) Side, Behind, Side, Front; Side, Behind, Side, Thru (to SCP); WALK, , 2,; 3, , 4,;

21-24 Repeat action of meas 17-20 except to retain SEMI-CLOSED pos:

Fwd Two-Step; Fwd Two-Step (to CP); (Box) Side, Close, Fwd, —; Side, Close, Back, —;

25-26 In SEMI-CLOSED pos facing LOD starting with L ft do 2 fwd two-steps to end M facing WALL and CLOSED pos:

27-28 Starting with L ft do a complete box two-step:

Side, Close, Cross, —; Side, Close, Cross, —; Turn Two-Step; Turn Two-Step;

29 In CLOSED pos M facing WALL step to side on L, close R to L, X LIF (W XIB), hold 1 ct;

30 Swd R, close L to R, X RIF (W XIB), hold 1 ct;

31-32 Starting with L ft do 2 turning two-steps to end in BUTTERFLY M facing WALL:

DANCE GOES THRU THREE TIMES PLUS ENDING

Ending:

Clap Thighs, Clap Hands, Clap Ptr Hands, —;
Clap Thighs, Clap Hands, Clap Ptr Hands, —;
Clap Thighs, Clap Hands, Clap Ptr Hands, —;
Clap Thighs, Clap Hands, Clap Ptr Hands (to SCP);

1-4 Repeat meas 5 of INTRO:

Fwd Two-Step; Fwd Two-Step; (Twirl) Walk, , 2,;
Apart, , Point, ;

5-6 In SEMI-CLOSED pos starting with L ft do
2 fwd two-steps in LOD:

7-8 Starting with L ft walk fwd in 2 steps
retaining M's L (W's R) hands (W twirls
R face in 2 steps R, L,) change hands to
M's R (W's L) step apt on L, point
R twd ptr.

GLENN'S GLEE

By Carl and Fred, "The Hootin' Two",
Miami, Florida

One and three you square thru
Three hands around and then
Separate go round one into the middle
And then pass thru split two
Around just one again
Come into the middle and star thru
Then substitute back over two
Square thru in the middle
Count three hands again
Split two around one into the middle
Then star thru now substitute
The center two square thru
Count three hands and here she comes
Left allemande

FLINT SPARKS

By Ed Fraidenburg, Flint, Michigan

Head couples make a right hand star
Come back by the left
Pick up your corner star promenade
Back out a full turn and
Circle to the left
Four girls (boys)
Go up the middle and back
Do-sa-do to an ocean wave
Swing thru and spin the top
Pass thru
Swing thru the outside two now spin the top
Pass thru
Centers run new centers fold
New centers turn back
Left allemande

OLD AND NEW

By Chuck Hills, Chatsworth, California

Head two ladies chain three quarters round
Turn the girl and whirlaway half sashay
*Forward six and back you go
Two lonesome gents a do-sa-do
Right hand high left hand low
Twirl the girls and let them go
Repeat two times from
Forward six and back you trot
Pass thru do a single bow knot
Slide thru
Left allemande

DON'S DOWNFALL

By Tom Rinker, Omaha, Nebraska

Sides right and left thru
Rollaway then turn thru
Separate around one to a line
Eight to the middle and
Back with you
Star thru a double pass thru
Cloverleaf go two by two
Centers square thru three quarters man
Allemande left with
The old left hand

SURPRISE PROMENADE

By Bob Sysum, Pinole, California

Heads forward and back
Now forward again and
Square thru four hands around the town
Right and left thru the outside two
Chain the ladies across from you
Inside couples pass thru and
Promenade one half way round
Now center couples
Square thru three hands around
Right and left thru the outside two
Now chain the ladies for a
Left allemande

SINGING CALL*

THE AUCTIONEER

(Revised)

By Marshall Flippo, Abilene, Texas

Record: Blue Star #1825, Flip Instrumental with
Marshall Flippo

OPENER, MIDDLE BREAK, ENDING

Now join up hands and make a ring
Then circle to the left like everything
Then reverse trail along in single file
The girls step out and take a back track
Turn 'em with a right hand when you get back
Left allemande weave the ring awhile
Now pretty soon he began to see
How the auctioneer talked rapidly
Do-sa-do then promenade from here
He said oh my it's do or die
I've got to learn that auction cry
Gotta make my mark and be an auctioneer
FIGURE

Now one and three half square thru
Then do-sa-do that outside two
Go once around make a right hand star
The heads star left inside the town
Turn that star go once around
To the same old two then right and left thru
Now dive thru pass thru and swing thru
Then those boys trade and
Promenade that Jane
*Twenty five dollar bid
Now thirty dollar thirty
Will you give me thirty
Make it thirty bid in form of thirty dollar
Will you give me thirty
Who'll make a thirty dollar bid

*Increase bid by five dollars each time through
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

ELLIOTT'S CORNER

GEORGE CALLS THIS his "face your partner series" and he cautions the caller: "Don't forget, the lady on your right at the time of any given call is your partner at that time." Have fun with these.

Promenade eight and don't slow down
Keep on walking those gals around
One and three you wheel around
Do a right and left thru
Now face your partner
And pass thru
Face your partner
And pass thru
Go right and left grand

One and three go forward and back
Now swap and swing
In the middle of the ring
Then face the sides
Pass thru face your partner
Pass thru face your partner
Pass thru face your partner
Pass thru face your partner
There's old corner
Left allemande

One and three go forward and back
Same four a right and left thru
Now face that two
Turn the opposite lady
Right hand around
Partner left as she comes down
Corners all box the gnat
Change girls
A right and left thru two by two
A right and left back
Face your partner box the gnat
A right and left thru the other way back
Outside four dive thru
Circle up four
In the middle of the floor
Go once around
Everybody go right and left grand

One and three go forward and back
Pass thru and face your partner
Pass thru and
Circle four with the outside two
Head gents break and make that line
Forward eight and back in time
Now pass thru and face your partner
Outside two pass thru two
You all turn left go two by two
Promenade
One and three you wheel around
A right and left thru
Then Frontier whirl
On to the next a right and left thru
Turn the girl and
Two ladies chain across
And chain 'em back
To a left allemande
Partners all a right and left grand

Promenade eight and don't slow down
Keep on walking those gals around
One and three wheel around
And pass thru
Face your partner right and left thru
Pass thru and face your partner
Trail thru to a left allemande
Partners all a right and left grand

One and three go forward and back
Now pass thru and face your partner
A right and left thru
Now turn the girl and pass thru
Box the gnat with the outside two
Change girls a right and left thru
Turn the girls and pass thru
Face your partner
A right and left thru
Inside arch and outside under
Circle up four
In the middle of the floor
One full turn and pass thru
Box the gnat with the outside two
Change girls a right and left thru
Turn the girls and pass thru
Face your partner
A right and left thru
Inside arch and outside under
Inside four box the gnat
Change girls a right and left thru
The side two trail thru
Find ole corner a left allemande
Partners all a right and left grand

Promenade eight and don't slow down
Keep on walking those gals around
One and three you wheel around
Pass thru and face your partner
A right and left thru
Inside arch and outside under
Circle up four
In the middle of the floor
Go once around then pass thru
Box the gnat with the outside two
Change girls a right and left thru
Now pass thru and on to the next
Box the gnat change girls
A right and left thru
Inside arch and outside under
Circle up four
In the middle of the floor
Go once around then pass thru
On to the next and trail thru
Find old corner a left allemande
Partners all a right and left grand

TURN THRU BREAKS

By Dan Schmelzer, Torrance, California

Heads square thru four hands
Turn thru with outside two
Center four box the gnat
Square thru just like that
Four hands while you do
Sides divide, star thru
Right and left thru
Left square thru
Count four hands, here comes corner
Left allemande

SINGING CALL*

CINCINNATI OHIO

By Rex Coats, Andrews, Texas

Record: Hi-Hat #358, Flip Instrumental with
Rex Coats

OPENER, MIDDLE BREAK, ENDING

**Join hands circle left about a mile
Allemande left balance alamo style
Swing thru right and left thru
You balance to and fro
A left hand swing four ladies chain you know
Turn a girl rollaway and weave that line
In and out around like the river winds
Promenade this lady full around you know
Swing in Cincinnati Ohio**

FIGURE

**One and three up and back
Then half square thru
Do a right and left thru
With the outside two
Same four star right full around you know
The girls turn back do a do-sa-do
Swing thru along the line
The boys run right wheel and deal
Meet a girl swing her tonight
Promenade this lady full around you know
Back to Cincinnati Ohio**

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

RUN FUN

By Jerry Helt, Cincinnati, Ohio

**Four ladies chain
Three quarters around
Heads lead right
Circle to a line
Forward eight and back in time
Boys run right around one
To an ocean wave
Balance forward and back you rave
Swing thru just for fun
Centers run around one
Wheel and deal
Left allemande**

THE BOYS TURN BACK

By Joe Dombrowski, Lynnfield, Mass.

**Side ladies chain across
Head couples half square thru
Circle four make a line
Pass thru
Wheel and deal
Double pass thru
Centers in
Cast off three quarters round
Join hands circle left
Girls up to the middle and back
Square thru four hands round
Do-sa-do with the boys
Make a wave and balance
Double swing thru
Pass thru
Girls square thru three quarters round
The boys turn back
Left allemande**

EXPERIMENTAL DRILLS

Our Experimental Lab section spotlights the Spin Thru movement this month. The complete description is found on page 78. The four examples below are how Kenn Reid of El Cajon, California calls them.

**Heads spin thru and circle up four
Head gents break four in line
Star thru
Square thru three quarters round
Left allemande**

**One and three spin thru
Then star thru with outside two
Spin thru Frontier whirl
Star thru cross trail
Left allemande**

**Side two couples spin thru
Then spin thru with the head two
Everybody Frontier whirl
Left allemande**

**Head ladies chain right
New side ladies chain across
One and three square thru
Four hands around you do
Spin thru Frontier whirl
Star thru dive thru pass thru
Star thru spin thru
Inside four pass thru
Centers in cast off three quarters
Star thru spin thru
Frontier whirl
Spin thru star thru
Left allemande**

SINGING CALL*

CHINATOWN

By Ralph Kinnane, Birmingham, Alabama

Record: Top #25161, Flip Instrumental with
Ralph Kinnane

OPENER, MIDDLE BREAK, ENDING

**Allemande left ladies star gents promenade
Same girl turn her with a left
Go all the way around go forward two
Go right go left turn back one
Box the gnat do-sa-do go back to back
Left allemande**

**Weave that ring in and out around you go
When you meet your honey promenade
Promenade get right on down
To dreamy Chinatown**

FIGURE

**Four ladies chain and
Couples one and three (two and four)
Lead to the right circle half way there
Dive thru substitute swing thru you do
Box the gnat hang on tight
Go right and left thru substitute
Pass thru your corner swing
Swing this gal around and promenade
Promenade get right on down
To dreamy Chinatown**

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

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(Letters, continued from page 3)

the following information on each singing call reviewed; Key, Tempo, Range. This is valuable information not readily available elsewhere. In my opinion, your Year Books would be more valuable, too, if this same information were included in them.

Jake Letwak,
Billings, Mont.

Thanks for the kind words about Sets in Order and the Year Book. Your suggestion regarding the latter is a great one; I don't know why we had never thought of it before. I've made a note for the next Year Book and if it works out, we'll "include it in." — Editor

Dear Editor:

Here's my check for the new Year Book; I missed having one last year. They are so handy to have around, especially when one has misplaced the directions for an old couple dance.

Charles Glazner,
Lubbock, Texas

Dear Editor:

Is there any way of telling how difficult a square dance record is without a description of the dance, perhaps by code number? We have been dancing for 17 years and we are in-

terested in square dancing for fun, not challenge. We hesitate to order records any more because we often find that after we get them they are too difficult for fun. Is there an answer for this?

Mrs. G. B. Robinson, Jr.
Grand Rapids, Mich.

It has been our feeling for quite some time that if the 70-some accepted movements in our current Basic Movement list could be numbered and these numbers applied to dances, records, etc., with the number of the most difficult movement being shown, people would be able to tell very quickly whether the record was adaptable to them or not. We are at present working on an idea which may include just such a numbering or "coding" system; we think it is a good one. — Editor

Dear Editor:

Sets in Order is a "must" in our household. Keep up your crusade to make square dancing enjoyable and possible to all.

Ernie Dempster
Trenton, Ont., Canada

Dear Editor:

... The Appleatchee Square Dancers would like to give a tip of the old sombrero to all the staff and personnel of Sets in Order for a

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Edith and Loren Parker
Wenatchee, Wash.

Dear Editor:

Thank you so much for featuring me as Caller of the Month in Sets in Order; we feel both humble and proud to be so honored.

We think you have done a wonderful job thru Sets in Order in keeping the dancer aware of what is going on in the square dance field around the world. . . .

Ralph Pavlik,
Strongsville, Ohio

Dear Editor:

Since you ran a story in your magazine some time ago about our square dance hall which was built with all square dancer labor at Mountain Home, I thought it might be of interest to you and the readers of Sets in Order to know that we held a free dance on January 6 to celebrate the "burning of the mortgage." We

are very proud of the fact that the mortgage has been paid off in full.

Don Rising,
Boise, Idaho

Congratulations! — Editor

Dear Editor:

After making a six-month study of new square dance figures and trying out 90% of them on our dancers we find that too many of them are not descriptive. After a vote on all new material, Ripple the Wave was voted tops. It can be used in all wave formations and our group has been requesting it since Royce Waugh came out with it in 1966. We are dropping most of the rest of the new figures.


Incidentally, my Jumbo Sets in Order Year Book came today and it is the world's best!

Bob Helms
Newhall, Calif.

SQUARE DANCING IN SUMMER

As another means of serving the square dance activity, Sets in Order regularly prints an annual listing of places where vacationing square dancers may find dancing during the summer months. Anyone may send information for this listing IF IT IS DONE IMMEDI-




BALANCE RECORDS
 PRESENTS
ED GILMORE
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ZINE! List the days, the time, the location of
the dances and also a name and telephone
number to contact for information. Address
Summer Dances, S.I.O., 462 N. Robertson
Blvd., Los Angeles, Calif. 90048.

(**DIALOG**, continued from page 21)

and situations which are much more tangible.
You make judgments in terms of what you
should do, based on your entire analysis.

We are all prone to taking the immediate
situation, that which seems apparent, and mak-
ing a judgement based on that rather than tak-
ing in the total problem and looking at all of
the facts. Evaluation is akin to analysis but
sets your facts, what has happened and the
nature of things against a standard. This can
be applied to square dancing, too, except that
it seems to me that one of the things we have
not done in our field is to outline our stand-
ards, not just setting them but relating what
they are. It might be how many metronome

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beats a minute, for example. You may have a lot of people dancing at 120 or 128 and a lot at 136. So when you come down to it there are more people dancing at 128 or 130 than at 120 and 136 and therefore you adopt a standard based upon the fact that the most people are doing it this way.

Standards can be changed and they should be flexible; however, the only real salvation we have in this entire square dance activity is some form of standardization to enable us to continue in the matter of dancing together.

Gilmore: All of this adds to the caller's perceptiveness and if he is really on his toes he will work hard to develop an empathy with his dancers. If he's tuning in with his group of people he notices their reaction to one dance over another dance during the evening — one tip over another tip. If it gets to the point that people are not coming back to his dances, he must work even harder to develop this tuning in. If this still doesn't help he can lean on the advice and judgment of friends — and possibly also that of his wife.

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we have met every condition and type of person there is and therefore can make our judgments. Yet just in talking with other leaders we find out that our experience is limited because we can only be in one place at one time. Therefore it is necessary to exchange information. It is why we have callers' workshops and institutes, magazines, etc. In exchanging information we get closer to knowing the entire field.

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always scouring books and newspapers for references to his hobby. Bart writes, "There's a \$1.95 paperback called, 'New York at Your Fingertips' from Hart Publishing Co., in which, believe it or not, the space for folk and square dancing is far greater than for social dancing! Pages 23-25 tell about Central Park Square Dancing, McBurney YMCA Dancing, courses in folk and square dancing available at Teachers College, sizeable paragraphs on the Country Dance Society of America and on Michael Herman's Folk Dance House. On page 587 there

is a short note about the square dancing at Woolman Rink summertimes. Even tho' woefully incomplete, it is a beginning, at least . . ."

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(Date Book, continued from page 5)

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Esther Bothwell — North Surrey, B.C., Canada

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Esther and her husband Dick started square dancing in 1959 at the Country Cousins in North Surrey. In 1961 she began calling for a beginner group, Promenade Pals, in her basement and has had a beginner group every year since.

Very active in both the Fraser Valley Square Dance and Caller-Teacher Associations, Esther was an original member of both organizations. She served two years as secretary of the square dance association and was president of the caller-teachers for the 1966-1967 season.

From the start of her calling career, Esther has gained note for her outstanding work with beginners. She not only teaches those under her guidance to square dance but to become square dancers, imparting to them some of her own sparkle and enthusiasm. A busy and popular caller, Esther is still never too busy to give a

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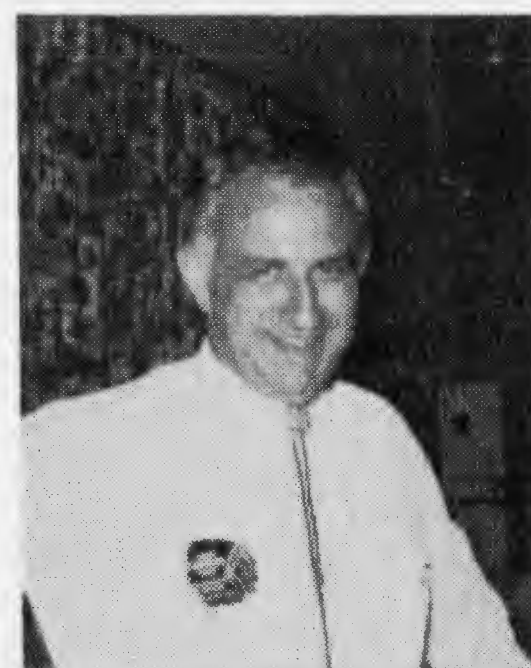
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new caller a helping hand and a heartening word.

The Bothwells are a square dance family; son Harley and daughter Anne, both in their teens, are ardent square dancers. Esther says husband Dick is her most staunch supporter without whom she never could have become a caller. He handles the P.A. system and is part of the team.

Callers among the fair sex are rare. Esther Bothwell, the little lady with the big voice, is indeed an exceptional one.

THANK GOODNESS FOR FOLKS LIKE THIS

(After this article was written we received the sad word of Harry MacGregor's death. As a tribute to him we run it just as written.)

The world of square dancing is filled with unsung heroes—folks like Harry and Marge MacGregor of Seattle, Washington, who have spent more than 20 unselfish years in the enthusiastic promotion of square dancing. It takes a truly dedicated type to work behind the scenes in class, club and square dance federation, to give endless hours traveling from one

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state boundary to another, helping beginners, encouraging club members, calling a little when needed, teaching here and there, but always as a "happy" representative of a "happy" activity.

The MacGregors came originally from Saskatchewan and British Columbia, Canada, where they they did their initial square dancing some 20 years ago. Moving to Seattle, Washington, they became completely involved in club work, sharing duties and pleasures with their home clubs, The Homesteaders and the

Lakeland Circle 8's of Tacoma.

From club to State Federation was a simple jump, and after holding several offices Harry was elected president of the Square & Folk Dance Federation of Washington.

When it came time for the State of Washington to be awarded the 18th Annual Square Dance Convention, slated for Seattle in June, 1969, it was Harry MacGregor who was named its chairman.

As noted earlier, the world of square dancing is filled with unsung heroes like these.



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— Photo by Photo Art Studio

Ray and Jean Hanna — Oakland, Calif.

IT WAS THE SMOOTH, gliding rhythms of ice skating which brought Ray and Jean Hanna together; it is to the rhythms of squares and rounds that they are pursuing their partnership. The Hannas met thru ice-skating activities while Jean was living in Los Angeles, Ray in Oakland. After they were married they continued in their favorite sport of ice-dancing, set pattern dances for skating, and took part in several skating shows produced by the St. Moritz Figure Skating Club in Berkeley.

They joined a beginners square dance class in 1959 and had so much fun that they transferred their attention from ice-skating to square and round dancing. Jean had a background of ballet and tap dancing as she and her twin sister danced professionally for several years; Ray had many years of show and competition skating and so together they found it easy to learn the round dances and then to assist others in their club to master the fundamentals.

Soon they progressed to their own little group for practicing in rumpus rooms and gradually branched out to include a weekly class. During the past three years they have had two basic round dance classes each year. They also have a bi-monthly Round of the Month class in Oakland for reviewing and teaching the cur-



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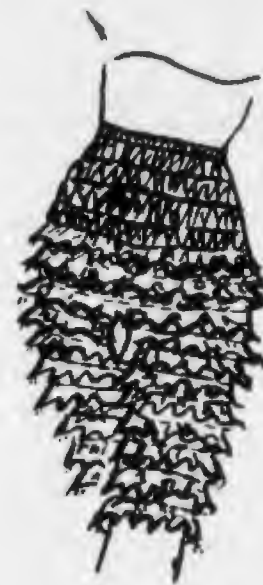
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rent Rounds of the Month.

Jean has served as secretary of the Round Dance Teachers Assn. of No. Calif. and Ray is chairman for the 1967-1968 season. They are teacher members of the Square Dance Callers Assn. of No. Calif., as well. They continue their square dance activities and attend a round dance class taught by Forrest and Kay Richards who have inspired and aided them in many ways.

The Hannas were in charge of rounds for teenagers at the Far West Square Dance Festi-

val in Eugene, Ore.; were instructors for the Oregon State Festival; presented material at the National Convention in Long Beach and were again with the Far West Festival in Seattle.

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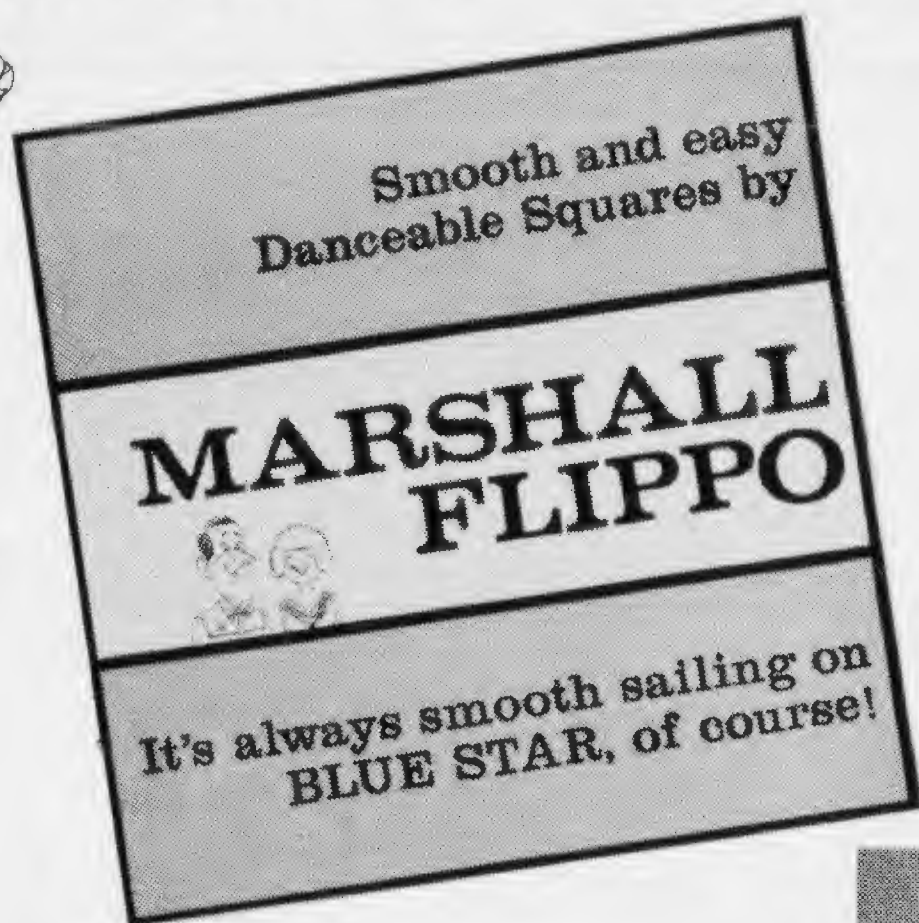
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Marshall Flipppo, Flip Instr.
- 1825 — **The Auctioneer**, Caller:
Marshall Flipppo, Flip Instr.
(New Version)
- 1824 — **Sugar Baby**, Caller: Andy
Andrus, Flip Instr.
- 1823 — **Baby Won't You Please Come
Home**, Caller: Jerry Helt,
Flip Instr.
- 1822 — **Liberty**, Key G, Flip Chatter
Patter, Key A (Hoedowns)
- 1821 — **Happy**, Caller: Ken Bower,
Flip Instr.
- 1820 — **That's Where My Baby Used
To Be**, Caller: Marshall Flipppo,
Flip Instr.
- 1819 — **Hair of Gold**
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- 1338 — **Wishing Well**
Caller: Bill Wilson, Flip Instr.
- 1337 — **Square Dance All Night Long**
Caller: DeWayne Bridges, Grand
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- 1336 — **Little Things Girls Should Know**
Caller: George Keith, Louisville,
Ky. Flip Instr.

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- 119 — **Today Is Not The Day**
Caller: Henry Hayes, Houston,
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- 1096 — **Sheik of Araby**
Caller: Johnny Creel, Flip Instr.
- 1095 — **Show Me Where The Good
Times Are**
Caller: Emanuel Duming,
Flip Instr.
- 1094 — **I Feel That Old Age
Creeping On**
Caller: Johnny Creel, Flip Instr.

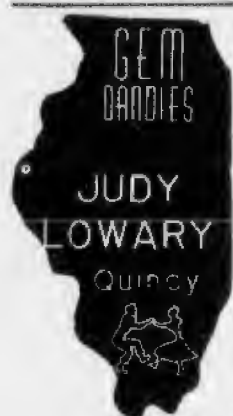
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circle to a line — up and back — pass thru —
wheel and deal — swing thru — turn thru —
allemande — promenade.

Comment: A good tune, adequate music and a
very smooth, well timed dance pattern.

Rating: ☆☆

THE AUCTIONEER (REVISED) — Blue Star 1825*

Key: A Flat Tempo: 125 Range: High HC

Caller: Marshall Flippo Low LC

Music: Western 2/4 — Guitar, Vibes, Clarinet,
Piano, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: An updated dance pattern and new
music to one of Marshall's all time best dances.

Rating: ☆☆☆+

BABY BLUE EYES — Jewel 143*

Key: D-E Flat Tempo: 138 Range: High LC

Caller: Ted Joslin Low LB

Music: Western 2/4 — Guitar, Piano, Bass,
Rhythm

Synopsis: Complete call printed in Workshop.

Comment: A good tune standard patterns with
good timing and well played music with a
small band. The tempo is exceptionally fast
but can be slowed if preferred without losing
quality.

Rating: ☆☆☆+

SAM'S PLACE — Bogan 1210

Key: A Tempo: 128 Range: High HG

Caller: Cal Lambert Low LG

Music: Western 2/4 — Violin, Guitar, Drums, Bass

Synopsis: (Break) Circle — allemande — forward
two — back one — box the gnat — box it back
— pull by — allemande — weave — promenade
(Figure) Heads (sides) right and left thru —
sides (heads) cross trail — round one to line —
right and left thru — star thru — eight chain
four — swing corner — promenade.

Comment: Well timed conventional dance pat-
terns to adequate music. Key selection is quite
low.

Rating: ☆+

HUMPTY DUMPTY HEART — Top 25162

Key: C Tempo: 120 Range: High HC

Caller: Ben Baldwin Jr. Low LE

Music: Western 2/4 — Accordion, Guitar, Banjo,
Bass, Drums

Synopsis: (Break) Ladies chain three quarters —
rollaway — sides face — grand square — alle-
mande — grand right and left — turn thru —
allemande — promenade (Figure) Heads half
sashay — up and back — star thru — slide thru
— barge thru — allemande — bow — weave —
star thru — Frontier whirl — allemande —
promenade — swing.

Comment: Tempo of music is slow but dance pat-
terns have lots of close timed action. A novelty
tune and well played music.

Rating: ☆☆

CINCINNATI OHIO — Hi-Hat 358*

Key: C Tempo: 130 Range: High HA

Caller: Rex Coats Low LC

Music: Standard 4/4 — Clarinet, Accordion, Gui-
tar, Piano, Drums, Trumpet, Bass

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Synopsis: Complete call printed in Workshop.

Comment: An outstanding tune selection. Well played music with a heavy beat and interesting contemporary dance patterns with a different twist. Rating: ☆☆☆

FREE WHEELING HOBO — Sashay 109

Key: F Tempo: 130 Range: High HC
Caller: Jack May Low LC

Music: Western 2/4 — Guitar, Piano, Banjo,
Drums, Bass

Synopsis: (Break) Head (side) gents corner thru — do-sa-do — box the gnat — pull by — allemande — right and left grand — do-sa-do — promenade (Figure) Head (side) ladies chain right — side ladies chain — side (head) square thru — right and left thru — dive thru — square thru three quarters — everybody pass thru — swing corner — promenade.

Comment: A good tune and an interesting figure using conventional movements. Rating: ☆☆☆

CHINATOWN — Top 25161*

Key: A Tempo: 132 Range: High HC
Caller: Ralph Kinnane Low LA

Music: Western 2/4 — Banjo, Guitar, Drums,
Bass, Piano

Synopsis: Complete call printed in Workshop.

Comment: A good tune and excellent music. Dance patterns have lots of action and tempo is lively. Rating: ☆☆☆

SOMETHING STUPID — Hi-Hat 357

Key: F Tempo: 127 Range: High HC
Caller: Ernie Kinney Low LC

Music: Standard 4/4 — Clarinet, Accordion, Guitar, Piano, Trumpet, Drums, Bass

Synopsis: (Break) Around corner — see-saw — men star right — corner left — partner right — girls star left — partner do-sa-do — pass her

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Shindig In The Barn	Wagon Wheel 206
Step To The Rear	Hi-Hat 355
Just Like All The Other	
Times	Wagon Wheel 205
Ride Ride Ride	Grenn 12093
Turn Out The Lights	Longhorn 164

ROUND DANCES

Marnie	Grenn 14100
Bramble Bush	Hi-Hat 846
Bon Bon	Belco 223
Take Me	Windsor 4725
Rag Doll	Hi-Hat 845

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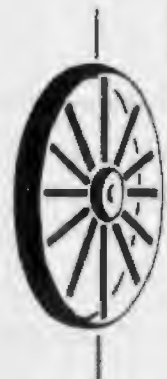
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Don Franklin



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— allemande — promenade (Figure) Heads square thru — do-sa-do — spin chain thru — eight circulate — turn thru — swing corner — promenade.

Comment: Excellent music in a subtle shuffle rhythm. The dance pattern has very good timing and uses contemporary movements.

Rating: ☆☆☆

HOEDOWNS

LONG PEPPERONI — Grenn 12098

Key: F

Tempo: 140

Music: Al Russ — Guitar, Piano, Banjo, Bass

LONG AL — Flip side to above

Key: C

Tempo: 129

Music: Al Russ — Guitar, Drums, Piano, Bass, Banjo

Comment: Lively rhythm hoedowns in a modern format. Both are around five minutes long (most hoedowns run 3:40). Long Pepperoni is quite fast.

Rating: ☆☆☆

ROUND DANCES

MY WONDERFUL WONDERFUL ONE — Hi-Hat 848

Music: Memo Bernabei — Saxophones, Trumpet, Piano, Drums, Bass

Choreographers: Nora and Archie Murrell

Comment: Very good waltz music and a routine that is interesting. Not difficult but still for experienced dancers. Part of the routine is identical footwork.

SILVERY MOON — Flip side to the above

Music: Gene Garf — Banjo, Piano, Saxophone, Accordion, Drums, Bass

Choreographers: Betty and Clancy Mueller

Comment: A very easy two-step routine to good music with a soft shoe feel.

I WANTA QUICKSTEP — Grenn 14106

Music: Al Russ — Saxophones, Piano, Drums, Bass, Trumpet, Clarinet

Choreographers: Eddie Palmquist and Audrey Van Sickle

Comment: A quickstep routine that is not long, having two eight measure parts that repeat. Music is quite danceable.

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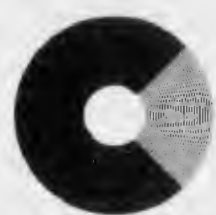
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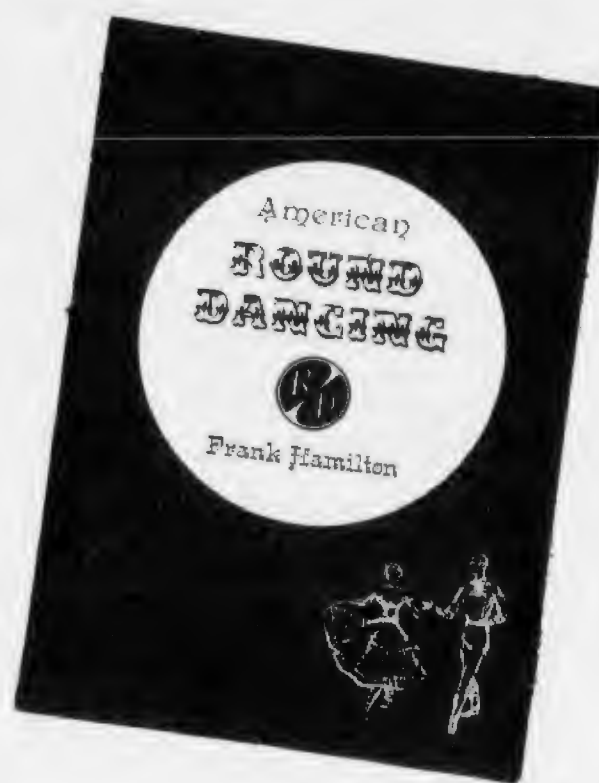
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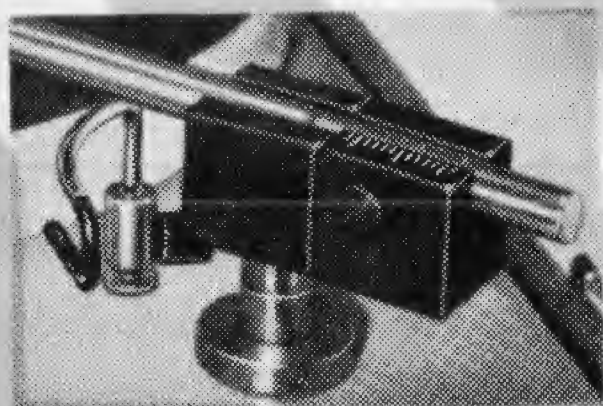
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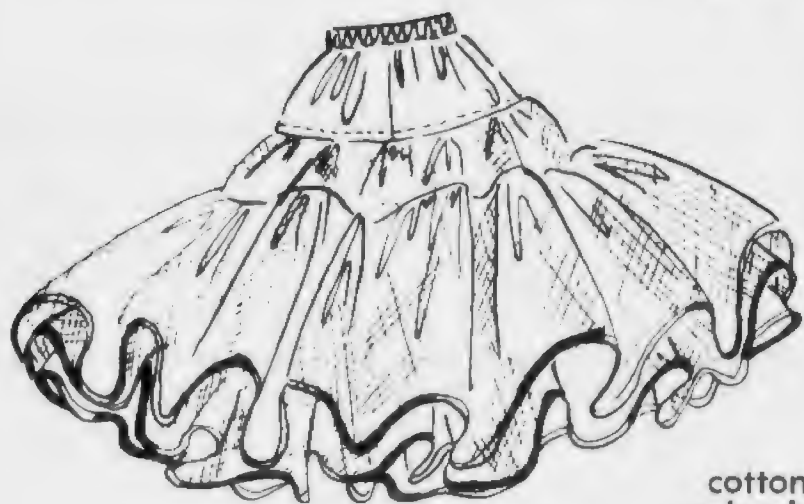
ties. Primitive people recognized these factors and used dancing in their sacred rituals. Then, in our modern scientific age, dancing is credited with developing the coordination of mind and body. We are also told that certain movements pick up electronic charges and magnetic energies. Then psychology comes in and says in dancing we let go of any inhibitions and music and rhythm have a definite effect on the psyche...

"In the constant changing of partners in the square dance there is something impersonal,

less chance for sentimental or emotional involvement and therefore one derives the pure joy of rhythm and music. This should be especially beneficial to the blind and I wish that more time could be found for the specific training. I am inclined to believe that with more attention given in that direction the physically blind could achieve a great degree of independence. Maybe we could be like the planets moving in their own orbits around the sun and at the same time maintaining a harmonious relationship with each other..."

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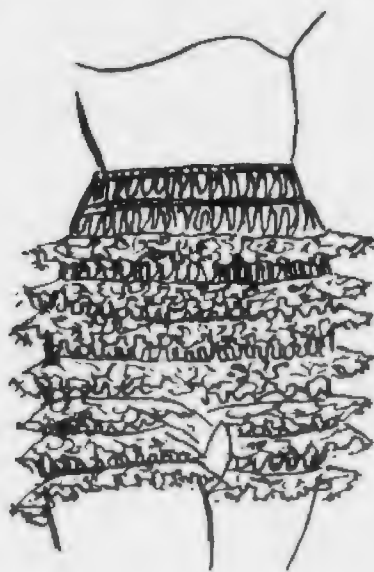
Style 586

A full three flounce cotton yoke petticoat, two of nylon horsehair and one nylon sheer to protect the stockings. A dancers delight in three combinations of vibrant color: Multi-Pastel; Yellow-Lime-Kelly; and Gold-Brown-Beige. P-S-M-L — **\$16.00**

Style 588

Same as style 586 (above), but in Solid Colors: White, Red, Black, Hot Pink, Pink and Blue.
P-S-M-L **\$14.00**

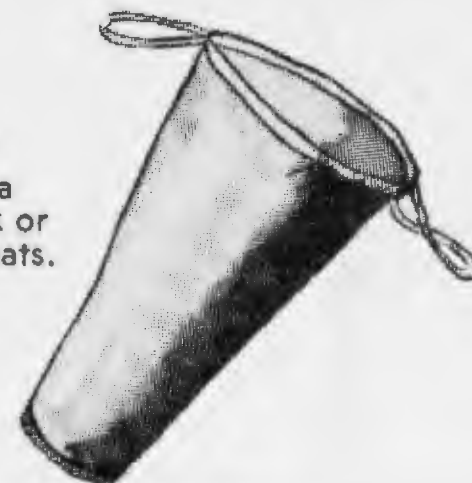
Lovely White Peasant Blouses trimmed with generous amount of white lace.
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"Petti-Pak" is a bag of transparent vinyl with a draw string top to pack or store the fullest petticoats. **\$1.50**



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These records available at the dealers listed on pages 63 and 65



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SQUARE DANCING AS NATIONAL DANCE

There is a movement afoot between square dance representatives and the American Legion to have square dancing officially recognized as the National American Folk Dance. This recognition would be duly celebrated with the Golden Jubilee of the American Legion in 1969.

To date, approval of this coordination has been secured from the Council of Square Dance Associations of California, member associations, clubs and dancers. Also, Legionnaires

are supporting this goal at Post and District levels within the Department of California. It is felt between dancers and Legionnaires, the following results may be attained:

1. The **AMERICAN SQUARE DANCE** will be recognized as America's National Dance.
 2. Dramatic increases in membership in the Legion and in numbers of square dancers.
- Some methods which have been suggested to attain the goal are:

1. Square dancing Legionnaires to wear



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- 356** Silver Dollar
- 355** Step To The Rear
- 354** Just In Time

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Good Times
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Silvery Moon
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If You Knew Susie

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It's a fact, square dancers are proud of their country and they show it when visiting other countries. There is something unique in sharing a travel experience with other square dancers. People of other countries seem to sense that you are something "special." Immediately there seems to be a people-to-people communication, and the fact that you speak no Italian, no French, no Dutch or German, or even Spanish, doesn't stop the friendliness, and this job of being a good representative of America becomes part of the fun and object of the square dance tours.

Come join us this summer and take part in a travel experience you'll always remember. Dance in Castles, Shop in the most wondrous places in all the world. Walk in the Coliseum in Rome and visit the Forum. See the cheese market and canals of Holland. Travel on a steamer down the Rhine, and square dance with the British in London. Share an evening of dancing fun with young Swiss farm boys and girls on the shores of Lake Lucerne. Eat the most wonderful food in all the world. Stay in some of the finest hotels in Europe. Travel on the most modern jets across the Atlantic and throughout Europe. Be chaperoned every step of the way by an experienced travel executive and your own special square dance tour escorts, Bob and Shirley Dawson, Jack and Darlene Chaffey and Lee and Mary Helsel.

The tour is filling rapidly. Your travel companions will be from many states and Canadian Provinces. All will be square dancers, and never in the world will you have a more perfect setting for the ideal square dance vacation. Twenty-two days loaded with extras all included in the one low price per person. Check your illustrated brochure bound into the center of the October, 1967 Sets in Order, or write today for a special free copy.



SQUARE DANCERS HOLIDAY IN EUROPE August 26-September 16, 1968

If you'd like an extra copy of the itinerary or additional ones for friends, write Square Dancer Holiday in Europe, 462 N. Robertson Blvd., Los Angeles, California 90048.



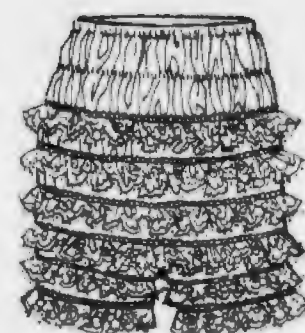
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American Legion pin with club badge at all square dance functions — and *talk* about the reason it's there.

2. Post officers to learn about and contact square dance clubs in their areas.
3. Square dance club officers to learn about and contact Legion Posts in their areas. Good halls may be found and rented in this way, for example, as a start.

For further information, interested dancers or Legionnaires are invited to write West Valley Post 158, American Legion, P.O. Box

912, Los Gatos, California.

THE DAYTON FOSTER FUND

For many years an outstanding leader in the field of American round dancing, Dayton Foster, along with his wife, Dot, have provided endless hours of enjoyment for thousands of dancers. An illness has interrupted "Date's" activities, and friends have established a Dayton Foster Fund to help out. For further information write: Wayne Wylie, 2233 Colfax, St. Louis, Missouri 63133.

LEE HELSEL CONDUCTS A

CALLERS' COURSE

AT ASILOMAR

JULY 28 - AUG. 2, 1968



A special opportunity for a limited number wishing special coaching in the art of calling square dances will be provided by Lee Helsel, Sacramento, California. One of the best qualified leaders in this activity, Lee has conducted many callers' courses in the past. Daily sessions allowing time for individual participation will be afforded those interested in learning to call or becoming better callers. Participation in the regular Asilomar sessions will also be included so that the callers-in-training will be able to attend morning workshop sessions and evening party dances.

For more information send for the free, illustrated Asilomar brochure to: Sets in Order Vacation, 462 North Robertson Boulevard, Los Angeles, California 90048.

POEM FORM OF INVITATION

In Michigan Square Dance News, "Philip De Floor" sends his club's dance announcements with the following light-hearted note:

*"It is our wish that you may find this simple
resume of our Club's invitation
Light and airy and not too ordinary for your
publication."*

And one of the invitations:

*We're excited and delighted cuz you're invited
Out our way the first and trey Saturday
Of the calendar . . .
It's a chance to dance and prance
For fun begun by none
Other than our star
The caller, an enthraller (a real ball-er)
Come join us—we're the Fairs and Squares
Looking for you at Modern Squares.*

TOP



GRENN

NEWEST ROUNDS

- GR 14109** "ENGLAND SWINGS ONE STEP" by Frank & Iris Gilbert
GR 14025 "SPANISH NIGHTS" by George & Eileen Eberhart
GR 14025 "CUBAN NIGHT" a new dance by Ben & Vivian Highburger
GR 14025 "LINGERING LOVERS" classic by Merle & Phyllis Johnson

NEWEST FLIP SQUARE

- GR 12101** "YOU GOTTA BE PUTTIN' ME ON" by Earl Johnston

NEWEST FLIP SQUARES

- 25167** "SO LONG CHARLIE BROWN" by George Peterson — the first
Tijuana brass square, country style
25168 "WABASH CANNONBALL" by Deuce Williams — you never
heard one like this!

TOP

FAMILY SQUARES

NEWEST TEACHING LP's

- FS 43004 LP** "SECOND STEPS IN SQUARE DANCING" by Paul Hartman
8 teaching dances, with call only
FS 43005 LP "SECOND STEPS IN N. AMERICAN SQUARE DANCING" by
Paul Moore. 13 teaching dances with call only

FAMILY SQUARES



than an outdated campaign poster.

Our third choice would be *square dance publications* because they are geared primarily to be read by those who already square dance. The square dance publication will not reach directly those who are potential square dancers. The purpose of such publicity is, of course, that an announcement made to a person who already dances allows him this information to pass on to a new dancer.

Our last choice would be *newspaper and radio coverage*. It never hurts to spread the publicity as far as possible, but if the emphasis is put on the earlier choices first and no phase of the campaign is overlooked, then perhaps newspaper and radio coverage should be included. Be sure to send the Who, What, Where and When of your items.

(4) *Entertaining the General Public*

It's surprising how little the average person knows about modern square dancing. Good newspaper stories can develop an interest and possibly even encourage some people into joining and becoming a part of the square dancing activity. Good publicity can make possible a sympathetic community and help gain a respect for square dancing when it is needed most.

The time to create this atmosphere is not when trouble arises. It is far better to build a good public image in the community as quickly as possible and then to maintain it with press notices that are continually flattering to the activity as a whole. The right kind of square dance publicity will help to insure that square dancers in the various areas are provided the use of public facilities at prices that can be afforded.

The public press has many facets. Under the heading of newspapers the scale runs from the local "throw aways" to the area weeklies and finally to the large daily papers with their

elaborate full-color Sunday supplements that make wonderful displays for square dance coverage.

Magazines, on the other hand, take in the "house organs," those publications published for the employees or special friends of particular organizations; the special interest press, that serves as the voice for such activities as senior citizens, mobile homes, hobbies, etc.; and finally the national magazines, such as Life, Time and The Saturday Evening Post, all of which have run excellent square dance stories in the past.

What to Send

First, every publicity chairman should know the publication that he hopes to contact. He should find out what type of material they use. *Remember, no publication has to use what you send.* You are competing with many others for space. Make your releases interesting.

In the case of newspapers, decide whether yours is a news item or a feature. Be concise and follow good newspaper form in preparing your release. Gain interest from the start in the very first paragraph. Aim for a fresh approach to the subject. The same story can fit many different sections of your newspaper. There are local news, society, family, sports, and financial sections. All could conceivably use a story on the square dance activity if it is properly presented. Use your imagination and your ingenuity.

A *speaker's bureau* can be a great advantage to the square dancing activity in a community. There are always service clubs and local interest groups of many types in each area which are on the lookout for luncheon speakers who are qualified to address their group on varied subjects.

Individuals in an area who speak well and make a nice appearance are in a position to win many friends for square dancing. For ammunition refer to your back issues of Sets in



Order and the special Sets in Order Handbooks covering the history of the activity and the unique qualities described in the Indoctrination Handbook and others.

Often there will be an opportunity for a demonstration square to perform. Exhibitions and demonstrations of square dancing should have the effect of creating a desire in others to take part in the activity. They shouldn't simply amaze them and make them marvel at the intricacies. A successful demonstration should be fairly short and leave the audience wanting more.

The use of *radio* in presenting a favorable picture of square dancing can be handled through simple announcements, through interviews, and through regular weekly shows. Examples of these have been taking place in many areas for a number of years. Those interested in seeking exposure for square dancing through a radio interview program should be certain that the person doing the interviewing is at least sympathetic towards the activity.

Television, like radio, reaches a tremendous audience, most of whom know little or nothing about modern square dancing. Producers, directors and announcers and the stars themselves quite frequently have the old "hoe-down in the barn" attitude and need good, gentle direction when you participate with them in a show.

One of the first temptations in the field of entertainment outside the square dance activity is *competition*. One of the first things a producer of a television show thinks about when square dancing is mentioned is the possibility of a contest. The understanding that contests in square dancing create an erroneous view of this participation-activity is important. There have been some excellent representations of square dancing on television in the past and there is every likelihood that there will be more good ones in the future.

Have a Brainstorming Session

Dare to be different. Look for original ideas when presenting your club publicity to others. A special brainstorming session (see SIO March 1968) can do the trick for you. Gather a group of interested and qualified individuals together for an evening and plan your club's publicity program for the coming year. Apply ideas that come from outside the square dance world. You may have to change a few things here and there, but adapting successful pro-



grams can often lead your club into a series of very successful promotions.

Festivals, roundups and conventions serve as excellent publicity attention-getters. The fact that ten thousand square dancers are coming to your area is big news for a local newspaper. By making the fact known early enough, you can very conceivably get excellent news coverage.

Although square dancing is mainly a participation activity, spectators invited to sit in the balcony and watch, can bring excellent results for the area involved. "Nothing sells square dancing like square dancing itself." However, if your festival, roundup or convention sends out an invitation for non-dancers to come and watch don't let the opportunity go by without following it up.

Spend even a few minutes sometime during the evening, or several times if possible, in briefly explaining to the audience what square dancing is all about. Show by demonstrations with your thousands of square dancers on the floor what a few of the figures are, how the dancers react to the callers, etc. Then be sure that you follow up this type of promotion with a place for them to register—to sign up for some future square dance class.

This is only a beginning, but the possibilities for square dance publicity seem unlimited. Publicity is not always *easy* to achieve. You have to work at it. Sometimes a publicity chairman will submit a dozen stories before one is accepted.

If you send stories regularly to square dance publications, get to know the editor. Understand his problem if he is not always able to run the stories you send him, and say "thank you" either in letter or in person when your story appears in print. Better yet, if you really want to say "thank you" try subscribing or getting a new subscriber. That should bring grateful tears to the eyes of even the hardest hearted editor, and a mellow attitude, as well.



1



2



3



4



5



6

A *basic* is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

ONE ADVANTAGE IN experimenting with unproven movements is that often you come up with a smooth solution to an otherwise awkward problem. Of course today, with the great number of basics available to every caller, it's not difficult to work on equivalents that will move two dancers to a desired point. Let's say that our aim is to have the head couples move out to the *left* and face the side couples. You could accomplish it with head ladies chain, then heads star through, frontier whirl (star twirl). Or you could have the head ladies chain and follow it up with a square through. There are lots of ways, but here is an experimental movement built especially for just this type of situation.

SPIN THRU

Can be done with any two facing couples. Individuals turn their opposite with the right forearm $\frac{3}{4}$ round. Those facing out at this point will remain facing out. The other two, who are facing each other, will join left hands and pull by, changing places diagonally and ending beside the same person with whom they originally started.

Starting with two facing couples (1) dancers step forward taking a right forearm hold with their opposite (2) and turning clockwise. After one complete revolution, the men release the girls' hands and take a step forward (3) as the girls take left hands (4) and pull by the other girl (5) to end beside their own partner now at right angles from their starting position (6).

As in the case of many good experimental movements, you will find that there are a great number of ways that this can be put to use. For examples turn to page 44 in the Workshop.



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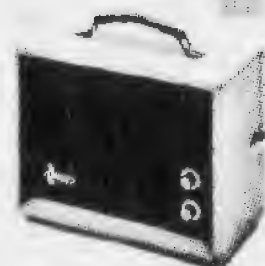
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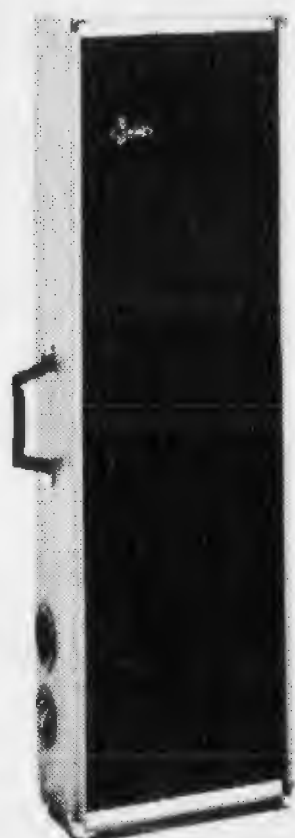
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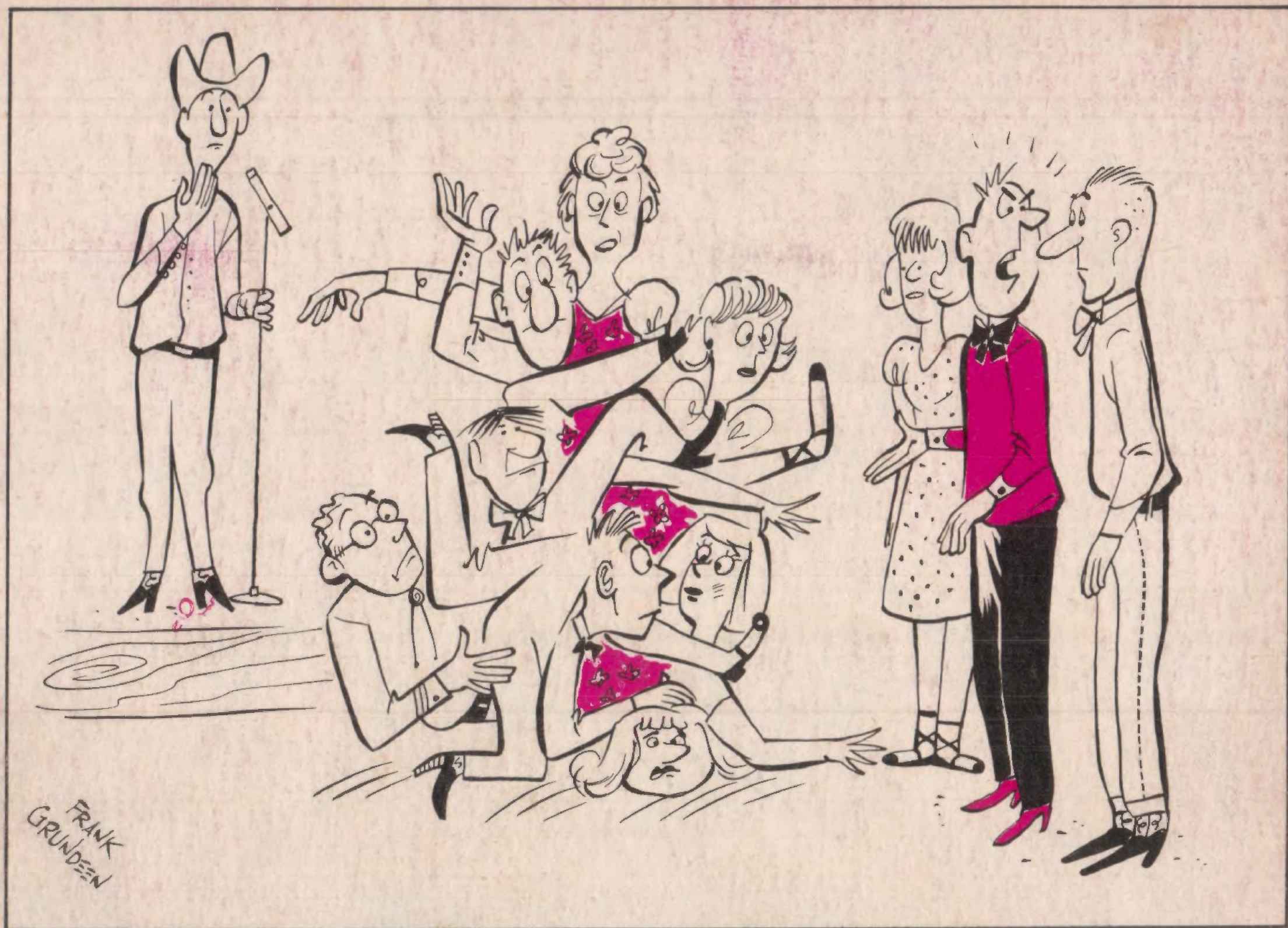
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